

ELOCUTION

AND

EXPRESSION



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A Manual
of
Elocution and Expression

for
Public Speakers and Readers

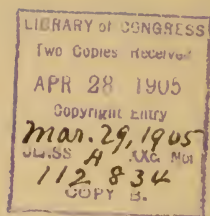
Especially Adapted for Use by Theological
Students and Clergymen

By
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To
THE STUDENTS
IN THE
GENERAL THEOLOGICAL SEMINARY
AND THE
BERKELEY DIVINITY SCHOOL

WHO BY THEIR EARNEST AND SYMPATHETIC ATTENTION
HAVE CONTRIBUTED MUCH TO THE SUCCESS
OF MY EFFORTS IN THEIR BEHALF



PREFACE

THIS manual is written, primarily, for immediate use in my own classes, there being no other text-book of sufficient scope and proper arrangement for this purpose, since Dr. Russell's *Use of the Voice in Reading and Speaking* is no longer published. With such intention, it needs no apology, for there is little in it which has not been already tested in actual instruction. It is adapted to young men. If any, not my pupils, get any help from it, that fact will only add to my hope that the reading and the oratory in our churches may, ere long, be relieved from the adverse criticism now so liberally bestowed by laymen, who, in most cases, are scarcely aware of the amount of study and practice necessary to make any man a master of the utterance of his own tongue. It is admitted that the elocutionary power of the clergy is far from what it should be. No one can emphasize this defect more than I do. For this reason, I believe that a vital error lurks in the theory, sometimes urged, that all that is necessary

for a student to achieve in his seminary course is to "get started in elocution," and then work out his own success. This book is planned to train those who are diligent in the use of it—*completely*, or, at least, to such an extent that no important principle of delivery shall need any further attention than what is given by experience in continuing the correct habits already acquired. It needs, like any other text-book, the help of the living voice of the instructor, and is, in fact, only an outline of the matter taught, so numerous and minute are the details of the training required. Every student of elocution needs, also, special diagnosis, special treatment and encouragement, which, by a system of private, individual instruction, are given in the seminaries where the substance of this book is now used.

No claim is made for originality in this presentation of an art which has been ably expounded for ages. But it is mainly out of the author's own experience, not compiled, even in many passages which closely coincide with the teachings of others, and for which, therefore, no credit is given. If there are any special features, these may be found in the emphasis placed upon the *muscular basis of breathing*, which may be referred to works on anatomy,

rather than to those on the voice; the emphasis placed upon the *singing tone* and upon *rhythm*; also the large number of *practical exercises*. The arrangement of the instruction indicated is intended to be constructive and progressive to the end, with frequent references, at new points, to preceding work.

The primary standard of expression is found in natural conversation. I believe, also, that no achievement in elocution can, by practice, be made to excel what has been sometime accomplished by some one possessing the highest natural gifts. The entire method of the work indicated, therefore, is claimed to be natural. Vocal culture first receives the larger amount of attention, for the reason that the *vocal organ* should be developed before it is much used for purposes of general expression. Two of our most famous orators in the last century, Wendell Phillips and Henry Ward Beecher, were trained according to this theory, before they began to win their brilliant successes in public. It is a maxim of every art that technique precedes expression. Without technique an orator or reader may be, more than he suspects, like the man who, when asked if he could play on the violin, replied, "I don't know, but I can try." We have suffered too

much, in our chancels and pulpits, from untutored delivery and from incomplete or too unevenly specialized training.

Without attempting to record the influence of many authorities from which information or suggestion has been drawn, I make special acknowledgment of indebtedness to the Rev. Francis T. Russell, D.D.,—my friend and predecessor,—who gave full permission to quote from his *Use of the Voice in Reading and Speaking*, and to use certain exercises in *Vocal Culture*; also to the veteran elocutionist, Mr. Alexander Melville Bell, whose treatment of consonants in his *Principles of Elocution* has been copied, with some of his illustrations, by his kind permission; and to S. S. Curry, Ph.D., President of the School of Expression, Boston, whose *Literary and Vocal Interpretation of the Bible* has been an invaluable inspiration.

ALBERT FRANCIS TENNEY.

January 25, 1905.

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[The illustrative quotations are indicated by italics.]

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A Manual of Elocution and
Expression



PART I

VOICE PRODUCTION

[Under this heading are included tone, the shaping of tone into speech, and all physical means of effective delivery.]

CHAPTER I

THE VOCAL MECHANISM

I. TONE, in speaking or singing, is produced by the *pressure* of the air which is voluntarily forced from the lungs upon the vocal cords in the larynx. This pressure causes a vibration of those cords, which, in turn, induces a vibration of the air in sound waves, in the throat and head, in the wind-pipe, the bronchial tubes, and the upper part of the lungs. The operation of the vocal cords is practically involuntary, or the result merely of an intention to utter tone, and of the habit of speech, acquired by imitation in learning to talk. The breath-pressure *below* the larynx, and the form and

resonance of the tone effected *above* the larynx, are subject to the control of the will, and are susceptible of development by scientific training.

2. In studying the production of tone, therefore, there are three principal sections of the body to be considered: (1) the trunk, including the chest and the abdomen, (2) the larynx, (3) the head, with its resonant cavities and organs of articulation.

3. The trunk is concerned with tone, *a* as the reservoir of air in the lungs, and *b* as the means of producing breath-pressure upon the vocal cords. Its action is, therefore, the *fundamental power* in tone-production. It may be divided (in respect to its relation to tone) into (1) an outer case of strong, elastic muscles, attached to the bones of the chest and supported by them, capable of working in every direction; (2) the contents of the outer case, including the intestines, the diaphragm, and the lungs.

4. The outer muscular case or system consists of (*a*) *The abdominal muscles*, capable of pressing upward, downward, and transversely in two directions on either side. They extend around the body to the spine, and downward to the pelvic bones. They are attached to those bones and, above, to the cartilages of the six lower ribs. They are governed or

led, in the more active abdominal movements, by the most powerful one, the *musculus rectus abdominis*, which extends from the lower end of the *sternum*, or breast-bone, where it is attached to the cartilages of the fifth, sixth, and seventh ribs, to the lower end of the abdomen, where it is attached to the pubic bone. It will be observed that this structure makes it to be strongly fixed at its lower extremity, where it narrows to two tendons; and of a most flexible character at its upper extremity, where it broadens out in its attachments to cartilages. Its action in expiration is inward and upward.

(b) *The intercostal muscles*, between, within, and exterior to the ribs. They are very complicated in their structure and action; but it is sufficient to state that they draw the ribs upward or downward, together or apart, especially the five lower ribs, which are not directly connected with the *sternum*. When properly controlled, they make the *thorax* or chest a *flexible air-reservoir*, instead of a *rigid box*. "The intercostals are the chief agents in the movement of the ribs in ordinary respiration." [*Gray's Anatomy*.]

(c) *The dorsal muscles*, especially those below the ribs, at the waist, of great strength but less activity, useful in holding the abdominal and intercostal muscles in any fixed position, besides

strengthening the general position of the body in standing, and assisting a forced expiration. (*d*) *The breast muscles.* They are connected with the upper part of each arm and are employed especially in *forced inspiration.* Their common use is to hold the upper part of the chest in a firm position, "thus affording a fixed point for the action of the muscles of the chest."

5. All the parts of this muscular system are connected, in series, and can be made to act all together, or with individual prominence; but no one of them can be extended or relaxed without involving adjacent muscles, to some degree. This system, as a whole, involves the entire surface of the trunk. It has its greatest activity in the first of the series, as here described, and diminishes to the minimum, in its effect upon breathing, as it comes to the spine, the collar bones, and the shoulder blades.

"The ordinary action of expiration is merely passive, the resilience of the ribs and the elasticity of the lungs producing a tendency to a vacuum. This causes the ascent of the abdominal viscera covered by the diaphragm. Forced expiratory actions are performed mainly by the flat muscles (*obliqui* and *transversalis*) of the abdomen, assisted also by the *rectus.*"—[Gray's *Anatomy.*]

6. The contents of the outer, muscular case are (1) the abdominal viscera, (2) the diaphragm, (3) the lungs.

The abdominal viscera include the intestines, the kidneys, the liver, the stomach, etc., an elastic mass, upon which the abdominal and lower intercostal muscles exert various kinds and degrees of pressure, so as to produce a further pressure upon the parts above them.

7. *The Diaphragm* is the great interior muscle concerned in breathing. It is thin but powerful, extending through the body, like the floor of a building, between the abdominal viscera and the lungs, a "partition wall" between the abdominal and the thoracic cavities. It is attached to the interior surface of the lower ribs and also to the spine. It is slightly convex toward the lungs in the act of inspiration, more convex in the act of expiration. In *inspiration* it contracts or flattens itself and *increases* the chest cavity. In *expiration* it relaxes, or arches upward, and *decreases* the chest cavity. But neither of these movements is accomplished without the co-operation of the abdominal and intercostal muscles.

8. If we have any consciousness of the movement of the diaphragm, it is very slight and is easily con-

founded with the necessary co-ordinate movements of adjacent external muscles. It is better, therefore, to consider it as involuntary in its own movement, as it certainly is in ordinary breathing, for vital purposes only (see § 5), and to realize the pressure which it exerts upon the base of the lungs, in strong expiration, by the action of the abdominal muscles, pushing inward and upward, either slowly or with sudden force. The diaphragm is unseen and unfelt and in practice is best ignored, like the vocal cords, which, in proper health and moderate use, are also unseen and unfelt, although both are vital to tone-production, and the involuntary action of each is well known.

9. *The Lungs*.—Although in two parts, right and left, they may be treated, in the utterance of tone, as one elastic reservoir of air. In shape they are like truncated cones with the bases resting upon the diaphragm.¹ Extending up to just beneath the collar bones, and much narrower than the bases, are their apexes, between which is the *trachea*, or wind-pipe, dividing below the apexes, right and left, into the bronchial tubes which subdivide and ramify throughout the lungs. These are the means of

¹ The pleura surrounding the lungs is not mentioned, because not concerned in the muscular action.

conveying sound-vibration into the lungs, in making what is called the chest-tone.

The air can enter or leave the lungs only by the aperture of the larynx, and therefore can be sealed up within the lungs by the voluntary closure of the larynx, at the glottis, or by the shutting down of the epiglottis, a soft cushion-like cover at the top of the windpipe. This is always closed while one is swallowing food, and always open during the process of breathing, speaking, or singing.

All these internal parts are in close serial connection and can be affected, as a whole, or in part, by external muscular pressure.

10. *The Larynx*.—The larynx is a hollow, cartilaginous body, at the top of the trachea, or windpipe. It is familiarly known as the “Adam’s apple.” For simple, practical knowledge of its location and form, press the finger on the windpipe at the end of the collar bone. Notice its ring-like structure. Move the finger upward until a more prominent ring is felt. This is a part of the larynx—the cricoid cartilage. Next, pressing upward, find the greatest prominence—the thyroid cartilage. It is composed of two parts, right and left *alæ*, forming an angle with each other, within which, in the front, are the vocal cords, the so-called *false* vocal cords,

and, above these, the *epiglottis*, or lid of the voice-box. The opening between the vocal cords is called the *glottis*. These principal parts, and others that need not be mentioned here, are all connected together by cartilages or muscles, so as to work co-ordinately in speaking and singing.

11. The interior of the larynx and the action of the vocal cords can be inspected only with the aid of the *laryngoscope*, a small mirror held in the back of the throat, which reflects the vocal cords, when the epiglottis is raised in breathing or in uttering a sound. By this instrument can be seen, also, the small muscles (arytenoid, etc.) which control the movements of the vocal cords, and the two folds of soft mucous membrane, outside of the "true" cords, which are called the "false" cords, because they are not concerned in the production of sound, unless, perhaps, in whispering.

12. The true vocal cords are seen, by the laryngoscope, to assume a variety of degrees of tension, length, and closeness of contact, during phonation. The size of the larynx determines the length of the vocal cords, which are longer in men, to produce lower and fuller tones, and shorter in women and children, to produce higher and thinner tones.

13. All this mechanism is so delicate and compli-

cated that we cannot safely attempt to modify its action, or increase its strength, except by careful vocal exercises, based upon the natural utterance of tones, and without distinct consciousness of the mechanism itself. The tones produced by the vibration of the vocal cords alone are very feeble. They must be increased by the resonance of the air in the thorax below, and, still more, of the air in the cavities of the throat, mouth, and nose, the resonance acting against the solid parts of the chest or head as tones of a violin against its body or sounding-board.

14. *The Resonant Cavities.*—We examine these in the order of progression from the simplest to the most complicated,—from that which produces the lightest resonance to that which produces the heaviest. Most vocal resonance is made *above* the larynx.

With the mouth shut, the resonant cavities of the head are all closed except the nasal passages, and the only sound that can be produced is a *hum*. But with the mouth open, all the resonant cavities become available. Their use is under the control of the will and is essential to any definite quantity or quality of tone.

15. The resonant cavities are (1) the mouth, (2) the nose, (3) the pharynx, or throat, (4) the chest.

The first three engage the head, in part or entirely, as a *sounding-board*. The fourth engages the outer muscular structure of the chest in the same manner. The first and third are nearly filled by the tongue when the mouth is shut.

16. *The Resonant Mouth*.—With the tongue depressed and the lower jaw relaxed so as to part the upper and lower teeth, a space is left in front of the soft palate, bounded by the tongue below, by the cheeks and teeth on the sides, and by the smooth, hard roof of the mouth, above. Here is the easiest resonance for vocal purposes, and the one that is nearest, and therefore the most helpful, to the tip of the tongue, the teeth, and the lips in articulation. To realize this resonance, pronounce the words *spoon* and *speech*, with lips thrust out. The resonance will be distinctly felt in this cavity and especially at the front of it. Most efforts concerned in normal utterance *focus* there.

17. *The Resonant Head*.—In correct tone-production, some of the air passes out through the nasal cavities (behind the soft palate) and resonance is added to the tone by the pressure of the vibrating current against the solid parts of the nose. In extremely high notes of a soprano voice this resonance is increased in small cavities of the head above the

nose. In all fully resonant tones of man or woman, the nasal resonance is increased by a sympathetic vibration through the structure of the head, as a whole.

18. *The Resonant Pharynx*.—This is the space back of the soft palate and uvula, opening below at the epiglottis, forward between the fauces, or pillars of the soft palate, and above at the passages to the nose. This cavity can be realized by humming with the tongue so spread against the roof of the mouth as to close the mouth in the middle and to direct the air and the tone through the nose.

19. *The Resonant Chest*.—This includes the wind-pipe, the bronchial tubes, and the upper part of the lungs, engaging the outer case, ribs, and muscles as a sounding-board. It can be realized by singing a low bass note, A or G. Its use is frequently unknown to men with untrained high tenor voices.

20. The means for the production of tone, as so far described, furnish the material, so to speak, which is finally shaped into vocables (the elements of words) by the organs of articulation, *i. e.*, the palate, tongue, teeth, and lips. These are so familiar by their necessary use, as to need no explanation, except in connection with their training, for which, in detail, see Part II.

CHAPTER II

THE OPERATION OF THE VOCAL MECHANISM

21. *The Need of Training.*—No public speaker should be contented with the merely natural, or, rather, *habitual* use of his instruments of voice production. Every one of them (and there are many, as shown in Chapter I.) should be trained in order to develop natural powers to their full capacity, and to correct errors of use from which scarcely any one is free. The method and possibilities of development will appear in the exercises given in this chapter. Faults and the methods of correction will also be described. It may be safely asserted that few voices are incapable of fine elocutionary or oratoric effects if thoroughly trained. But some need far more training than others. It is urged upon every candidate for the ministry that he test himself by all the standard possibilities of the voice, and resolve to *secure* the complete and proper command of his organs of speech, to the degree that orators need,

before his ordination, leaving nothing to haphazard "experience," or to irregular, undirected, inexpert practice afterward. As the late Senator G. F. Hoar said, after a lifelong observation of public speaking, "The voice is sometimes nine tenths of the speech."

Elocution, as presented in this book, is not, essentially, imitation, nor mechanical performance, nor the fruit of impulsive expression, but the result of such education of natural organs and abilities as will enable the individual speaker to do his best in his own characteristic way. It may be defined as the effective vocal expression of thought and feeling.

22. *The Use of the Muscles Involved in Utterance.*

—In general, the whole body may be regarded as the basis and instrument of tone, to give position, firm support, and full resonance to the vibration produced in the larynx. The unavoidable fatigue from long-sustained speaking or singing can be and should be distributed over the whole body, and not injuriously concentrated upon the delicate parts of the larynx and throat. In a standing position, the exercise of any muscle, even of a single finger, will involve, more or less, the rest of the body, especially when repeated, by the connection which is maintained in breathing, blood circulation, nerve

activity, etc. All this general support is subsidiary, however, to the more special activity of the muscles of the trunk. If all those muscles are in proper use, there is no necessary consciousness of strain upon the muscles of the larynx, throat, or tongue. These may be *pushed on*, so to speak, to sufficient action, without conscious tension, by the breath impelled from below.

23. *General Physical Training.*—An athlete may more easily become a good speaker because of his muscular training. To secure effective use of the voice, one must be somewhat athletic. Assuming that a man has a normal physique, a sound constitution, and good health, let him take sufficient daily exercise in lodging or gymnasium, and out of doors, to maintain strength and activity in all parts of the body. Walking, running, climbing, wrestling, fencing, boxing, practice on suspended rings and parallel bars, are valuable, all but the first involving special *deep breathing*. Dumb-bell exercises and others of the same class supplement the more violent movements by requiring the use of many small muscles, with moderate exertion.

For training without apparatus, sufficient for many who have been athletic, go through the following exercises (all or a part) daily before exer-

cising the voice, observing these rules throughout: (1.) Keep the mouth shut, and pay no such attention to the breathing as will divert attention from the muscular exercise. Good, deep breathing will be involuntary. (2.) After one or two minutes of practice, according to vigor, *sit down and relax completely for an instant*. This checks fatigue and increases power. *Relaxation* is as important a principle in the muscular basis of tone-production as *tension*, as appears, later, in the course we are outlining.

24. *Muscular Exercises, without Apparatus:*

Exercise 1. The erect position, A. Stand firmly on both feet, heels together, hands at sides, shoulders square, with strong muscular tension from head to feet. B. Relax and walk a few steps, then take position A suddenly, as if at word of command. Repeat until the sense of perfect poise is obtained, and becomes familiar. This exercise prepares one for (a) correct breathing, (b) gesture, (c) oratorical poise.

Exercise 2. Starting from position A (above), turn the head about, slowly, with firm tension of neck muscles.

Exercise 3. Starting from position A, bend the *trunk* firmly,—forward, backward, sideways,—as far as possible, without bending the legs.

Exercise 4. Lie flat on the back and, keeping the

legs extended, rise to a sitting posture, if possible without using the hands to assist. This strengthens the abdominal and dorsal muscles.

Exercise 5. Supported by the tips of the fingers and the toes, face downward, alternately lower and raise the body.

Exercise 6. Standing on the *balls* of the feet, lower the body to a sitting position (in the air) and raise it suddenly, with a vigorous spring, to erect position A, in Ex. 1.

Exercise 7. Touch the floor, or come as near to it as you can, with the fingers, without bending the knees.

Exercise 8. Inflate at waist with full breath, hold the position, and *tap* the muscles smartly. Do the same with inflated chest.

Exercise 9. For the legs.—*a.* Starting from position A (Ex. 1), extend each leg, in turn, to the front, muscles contracted, as if pushing or supporting a weight, balancing firmly on the other leg. *b.* As in A, extend each leg, in turn, to right and left, holding it as high as possible. *c.* Extend each leg, in turn, *behind*, as high as possible. *d.* Raise and lower the body by toe action ten times, coming back each time to position A (Ex. 1).

[These leg exercises secure command of the fundamental position for the *orator* and his gestures.]

Exercise 10. For the arms.—*a.* Extend each arm, in turn, as if holding a weight, with open palm, muscles contracted. *b.* Thrust the fists straight above the head, downward, right, and left together from the shoulders. *c.* First extending the arms in front to their full length, swing them around until they touch behind the back (or nearly so). *d.* Bring the *fists* up to the head—throw them down in reverse motion, opening the palms, upward, with vigor, as the arms come to a horizontal position from the elbow. Let the forefinger be straight, the two middle fingers together, the little finger a little apart, and the thumb at an angle of about sixty degrees from the line of the arm. Repeat ten times, bringing the hands to final position as you count one! two! etc. *e.* With arms extended in front, elbows bent, turn the *loose* hands over rapidly, as if whirling them, and finish the motion, repeated four times, with the palm position as in *d.*

[*d* and *e* train the arms and hands for gesture.]

NOTE.—The muscular exercises, or parts of them in turn, omitting none in the series, may at first take ten minutes at a time, twice daily. When the next series of exercises is undertaken, these may be shortened to five minutes.

25. *Breathing Exercises :*

NOTE.—Breathing as used for vital purposes only is not sufficient for tone-production. In that exertion the breath must

be reinforced and controlled by the use of the muscles of the trunk, so as to produce *definite pressure*. *The movements of natural breathing begin in the muscles, not in the air or the lungs.*

Exercise 1. Lie flat on the back, with thumbs on lowest ribs, fingers on front of abdomen. Take a slow, full breath, expecting to observe motion *first* under the hands. Notice that the abdomen rises and the ribs expand, the lowest the most, the others in decreasing ratio until the upper part of the chest is only slightly expanded. The motion of the ribs is felt the most at the sides of the trunk, midway between the front and rear attachments of the ribs (*sternum* and spine). The shoulders are not lifted, nor the collar bones, and the upper chest is not raised *until the waist is expanded*. Exhale, and notice that the region under the hands collapses, the ribs falling in, and the abdomen flattening. This is the true order of movement in breathing. Master this exercise before taking any other.

Exercise 2. Stand and breath moderately with the same movements as in Ex. 1.

Exercise 3. For analysis of the muscular movements involved in a full breath.—*a.* Exercise the *musculus rectus abdominis*, which extends from the *sternum* to the lower end of the abdomen (see § 4)

by taking a full breath, as before, and then, with mouth open, expelling the breath forcibly, as in a deep sigh, by pressing inward and upward with this muscle, to which give concentrated attention, ignoring for the time the fact that other muscles act with this. Repeat this with vigor until the muscle comes under perfect control, and can be contracted enough to flatten the abdomen to the utmost degree.

NOTE.—This use of the muscle is not identical with its motion in tone-production; but the exercise is important to give it the high degree of strength and flexibility especially required in long sustained and explosive tones. The active use of this muscle alone can often prevent strain on the throat. The result of the above exercise is to give it requisite power for forcible tone-production without any apparent motion.

b. Exercise the oblique and transverse abdominal muscles by expelling the breath with a motion first on the right side, then on the left, so as to make a cavity there, below the ribs (keeping position A, Ex. I, § 24).

c. Put the attention on all these abdominal muscles, and expel the breath by their combined action.

NOTE.—There cannot be much vibrancy of voice without tension and pressure of abdominal muscle.

Exercise 4. Of the intercostal muscles (see § 4, *b*). With hands pressing on the lower “floating” ribs, exhale, then take full breath and feel a powerful pressure outwards against the hands. Carry the expansion upwards as far as it can go without lifting the upper chest, but allowing it to be raised *by* the expansion. Repeat this exercise until it becomes habitual as a part of the breathing movement.

Exercise 5. Of the dorsal muscles. With full breath, expand as in Ex. 4, with the thumbs pressed on the small of the back, and repeat until those muscles are found to be as firm as the biceps. Firm, erect position is necessary here.

NOTE.—In this exercise all the muscles of the back, up to the shoulder blades, are involved and will be felt more and more by repetition. In the most vigorous breathing and expiration, even the muscles of the back of the neck are in tension. But all these muscles of the back are only a brace to the rest, not a motive power to the voice. It must be thoroughly understood that almost all the activity of the vocal mechanism is in the front of the body.

Exercise 6. To combine all the previous exercises in one.

a. Stand firmly on both feet with arms at sides, and, without moving shoulders or lifting chest, inhale (through the nose) *slowly* but so vigorously

(with action of previous exercises) as to feel the tension of the muscles from the feet to the head. (Some of these are concerned only with the braced position.) Attend—in order—to abdominal expansion, rib expansion from below upward, dorsal tension, and raising the upper chest by inflation, until the whole trunk *seems* to be a reservoir of air, under muscular control. *Set* all the muscles involved for an instant, while holding the breath. Then exhale and relax quickly and completely.

NOTE.—Repeat this exercise until a consciousness of the complete and symmetrical muscular support of the breath becomes habitual. This and the following exercises are the ones to be repeated after the foregoing are mastered and abandoned because included in the later.

b. Repeat *a* with this change: inhale by one *quick* gasp through the nose, filling the lungs instantly, and then exhale *slowly*, observing the reversal of controlled muscular movements in *a* during very gradual relaxation, in this order: 1. Dorsal muscles. 2. Abdominal muscles. 3. Intercostal muscles. 4. The falling of the upper chest.

NOTE.—This order is most important to be observed, as by a slow expiration, pressed by the muscles, the tone is long sustained in speaking and especially in singing.

Exercise 7. For sustaining the breath in speaking. ("Expand" indicates action of inspiration as in Ex. 6.)

a. Expand. Count with full voice, one! Relax, expand, and count one! two! (on one breath). Relax, expand, and count one! two! three! and so on to ten or more as strength is acquired.

NOTE.—In this exercise retain the air by keeping the ribs expanded as much as possible all the time, even when counting ten or more, until a fresh breath is needed, and push the air out through the vocal cords by a quick pressure of the abdominal muscles as before described. The ribs must collapse, but very little and very gradually.

b. Same as *a*, with the addition of a *relay* or partial breath at ten, fifteen, or twenty. Thus: count ten; then relax the sides a little and take in a small supply of fresh air, in an instant, without delaying the counting,—eleven! etc.

26. *Remarks on Breathing.*—*a.* In all the breathing exercises, see that there is no perceptible tension about the throat or tongue. This is vitally important. *b.* It is important that as the throat and glottis are opened at the instant of the beginning of the inspiration, so during an expiration there should be the sensation of an unobstructed open channel from the bottom of the lungs to the lips

and nostrils. If there seems to be any obstruction, it should be removed by relaxing the tongue or raising the soft palate, or by medical treatment. *c.* The breath, in actual practice, should not be held to any inconvenient or uncomfortable degree, and should be renewed as often as is needed—oftener than most speakers take it, without training. At the end of a paragraph, and sometimes sooner, the lungs should be emptied as much as possible (there is always a residual supply in any living person), and a full breath should be taken, whether it seems to be needed or not. This will often prevent the sleepiness and dullness which occur to those reading long aloud, because of the lack of oxygen in the system. In the actual delivery of the voice, the breath-pressure should never be carried to the point of air-exhaustion. It is a good plan to breathe for every new impulse of thought or feeling. This makes a natural phrasing. *d.* If any dizziness occurs while taking breathing exercises, it is harmless, caused probably by the increased circulation, and may be cured, promptly, by resting a moment, or by reducing the vigor of the exercise. *e.* The *set* of the expanded trunk makes a *drum*, as it were, of the air-reservoir, upon which a very slight muscular movement, but a strong one, can produce the necessary breath-pressure for

tone-production. The principal stroke on this drum is from the abdominal muscles, which press the viscera against the diaphragm and *reinforce* its ordinary vital action; while the continued expansion of the ribs, by the intercostal muscles, allows the diaphragm to remain still stretched out to a degree, so as to keep the lungs sufficiently full, and the whole trunk resonant.

NOTE.—The famous singer, Jean de Reszke, a master of breath-pressure and tone-production, acquired an extraordinary development of the trunk muscles, so that, as described by one of his intimate friends, he seemed to be able to force the whole lower part of the trunk upward and within the expanded chest “like one barrel thrust into another.”

Henry Ward Beecher's method :—“Training had given his voice great carrying power. His contemporary and friend, Dr. Joseph P. Thompson, once said to me that the secret of vocal power without vocal weariness is knowing how to use the bellows. Mr. Beecher knew how to use the bellows. He never strained his throat in vehemence of speech; the throat was simply used to determine the quality of the tone; the forcefulness of it was given by the abdominal muscles.”—From *Life of Henry Ward Beecher*, by Dr. Lyman Abbott.

CHAPTER III

APPLICATION OF BREATH-PRESSURE TO TONE- PRODUCTION

27. *The Singing Tone*.—The tones of the human voice in speaking show so much variety in quality, power, and expressiveness that it is desirable to have some standard by which they can be observed in their best form. That standard is found in *singing only*, because the *singing tone*, without consonantal interference, may be easily and uniformly sustained, long enough to be thoroughly observed as to its method of production, the physical sensation which accompanies its production, the distinguishing one quality or power from another, and its effect on the ear. In singing the sound *ä* (as in father), for instance, the mechanism of the voice remains in the same position from the larynx to the lips, and the only change in the trunk is the gradual and uniform compression of the muscles in breath-pressure; while in articulating a word or words, the changes of position or action are many and continuous.

Each singing tone, also, produces an individual and characteristic *sensation* in the body by its vibrations, and in the ear by both vibration and what is called *timbre* or tone-color, the ear being furnished, within, with a multitude of minute parts (as many as three thousand, it has been calculated) which are adapted to receiving and distinguishing as many varieties of sound.

Tone is caused by beats, or vibrations, of air, set in regular motion by the vocal cords. Besides the primary vibrations which cause "simple tones," there are interferences with these, and additional vibrations in the head, causing what are known as *harmonics* or *overtones*. The human voice (*Ency. Britt.*) is analogous to a reed-pipe, the vocal cords forming the reed, and the cavity of the mouth the pipe; and, like the reed, it is rich in harmonics, as many as sixteen having been detected in a bass voice. These harmonics, whose effects are found in every good voice, are best observed in a singing tone, and they *must* be noticed, if one is to know and fully develop his own voice. The ear, through its fine mechanism, can be trained to feel these elements of tone, and then the fault can be corrected by experimenting, until the sensation of the true, harmonious tone, the *richness* of the voice,

can be felt. Must, then, every speaker be a singer? Yes, if possible, at least in an elementary degree. Singers most readily learn the refinements of tone, pitch, and modulation in speech. Those who have never sung are generally deficient in intelligent consciousness of the tones they utter. It has been said of a few great orators and actors that they could not sing a note (which statement may be questioned), and yet possessed the power of melodious speech. But, with regard to such cases, it is enough to say that they appreciated music in speech, as their delivery has proved. Absolute "tone-deafness" hardly ever occurs. *Tone-dulness* is often found.

Singing of the diatonic scale, therefore, is a most essential practice to teach a dull ear pure tone, pitch, and even inflection. It should not be omitted from elocutionary training, for even to singers it affords an opportunity to correct and develop their speaking tones by comparing them with the best they can produce,—the *singing tones*.

NOTE.—It may be added that with the study of one's own voice, it is well to give careful attention to the positive beauty of tone in singers of acknowledged eminence, in trained choruses, and in the chief instruments of the orchestra, the latter displaying, most evidently, differences of tone; *e. g.*, purity and clearness—the flute, violin, French horn, etc.; warmth—the violoncello, wood and brass instruments, moderately blown, and the last of these,

brilliant power when played *fortissimo*. The value of this observation of tone is definite, and often furnishes a much-needed musical culture. *The singing tone is the true basis and standard for the speaking tone.* Save the voice and add to its carrying power by the use of the singing quality of tone in speaking (not sing-song). Use *all* the breath that is emitted for tone. Keep the rest of it in the lungs.

28. *Exercises in Tone-production*,¹ proceeding from the singing to the speaking tone, chiefly with use of vowels, as in the following tables :

VOWEL TABLE—A

ā as in mate	ē as in mete	ō as in note	ū as in use
ă “ ah	ě “ met	ō “ wolf	ŭ “ up
ạ “ fall	ī “ pine	ǒ “ not	ű “ put
ǎ “ mat	ĭ “ pin	oo “ pool	
		oi “ toil	
		ou “ out	

VOWEL TABLE—B

[Use the vowel sounds in succession as in the four series]

I	II
oo as in pool	oo as in pool
ū “ use	ǒ “ log (<i>not</i> “ like a in ah, but shorter”)
ũ “ flute	ě “ met
ō “ note	ĭ “ pit
ō “ wolf	ű “ up
ē “ mete	ea “ pearl
ā “ mate	á “ ask (not so broad as in arm)

III	IV
oo as in pool	oo as in pool
ī “ pine	ă “ ah
oi “ oil	ǎ “ pat
ou “ out	

¹ See Note I, Appendix.

Exercise 1. To prevent throat-strain,—useful for any one, but especially to those inclined to guttural tones.

While seated, take full breath, opening the glottis and beginning tone and breath-pressure at the same instant ("stroke of the glottis"), and *sing* at any convenient pitch, but lightly, oo-oo-oo, about four seconds,¹ and note the vocal sensation, but with the following precautions:

1. Let almost all of the sensation of exertion be at the waist, in the breath-pressure, and diminish upwards in the intercostal and back muscles, ending at the upper part of the chest.

2. Let the throat, vocal cords, tongue, etc., feel entirely unstrained, and let the tongue lie passive. The involuntary action of the laryngeal and adjacent muscles is sufficient. Never try to increase their action except by breath-pressure below, even in the loudest shout.

3. Let there be a feeling of *openness* of the vocal channel *from diaphragm to lips*.

4. Relax completely at the end of each exercise, and take several deep breaths.

Exercise 2. Sing at any convenient medium pitch, oo, ū, ō, three seconds each, one breath for each vowel.

Exercise 3. Sing the diatonic scale with the vowel

¹ (The oo sound cannot easily be made impure, and is the most "forward" sound. (See § 30, Ex. 1.)

à (as in ask, not as in father, which is likely to be guttural with many). Also with ē and ō.

Either the instructor or a piano can furnish the intervals, if necessary, and the key-note, which may be middle C or the A below. Vary the pitch for exceptionally high or low voices, so that they can sing the scale through. Repeat more rapidly.

Exercise 4. Sing, as above, the chromatic scale.

Exercise 5. Use the long vowels ā, ä, ē, ī, ō, ū, oo, oi, ou, as follows:

a. Sing each one three seconds. *b.* Sing each one as short as possible ("staccato"). *c.* Speak each one, with same quality of tone as in (*a*) and (*b*), and with falling inflection, thus: ā ā! ā'!

(b) corresponds to the usual length of a singing tone in speaking. This exercise carries the singing tone into speaking, without sing-song. Let it be repeated until the process is mastered.

Exercise 6. With speaking voice and singing quality, say the Vowel Table B (vowels only), each section, I, II, etc., on one breath, and gliding from oo to each vowel in turn with the least possible change of articulating position (as if all were one compound word). This exercise tends to keep all the vowel sounds as pure as oo.

Exercise 7. Speak, vigorously, vowels in Table A. Speak them rhythmically, the same length of time

to each, with separate breath-pressure for each one, and with falling inflection. (See § 25, Ex. 3, *c.*) See that the singing quality of the previous exercises is maintained.

Exercise 8. Speak (as above) the Table A with the words, thus: ā! māte! etc.

Exercise 9. To secure pure tone, or to correct false tone, in sentences:

Sing ā-ā. Speak in same tone, but with required inflections: "All things remain under the control of the Creator of the world."

Sing ē-ē-ē. Speak in same tone, inflected: "I had a dream which was not all a dream."

Sing ō-ō-ō. Speak in same tone, inflected: "They went and told the sexton and the sexton tolled the bell."

Sing oi-oi. Speak in same tone, inflected: "Re-coiling and moiling and toiling and boiling."

NOTE.—The above exercises, diligently practised and made perfect, will insure pure tone and melodious delivery, without sing-song and will prevent throat fatigue.

29. *Exercises in Resonance.* — For the study of tone resonance we begin with the most forward part of the mechanism and work backwards, to prepare the way for tone shaping or placing (see § 30).

Exercise 1. Frontal Resonance.—Hum m-m, etc., with mouth closed, first lightly, then forcibly enough to feel the vibration through the upper jaw and nose.

Repeat with m-m-oo, m-m-ē, m-m-ū, letting the mouth open slowly at the vowel, and use enough breath-pressure to make the whole head *ring* with the tone—holding the head firmly by the rear neck muscles. In this way we get the sensation of *Head-resonance*, and of the overtones characteristic of the individual voice. (See § 27.)

Exercise 2. Middle Resonance.—Hum m-m-ā, m-m-ō, m-m-ī, as in Ex. 1, and note that the resonance is chiefly near the middle of the mouth.

Exercise 3. Pharyngeal Resonance.—Beginning with m-m-oo add m-m-ä, m-m-ä̃ (awe), and m-m-ǟ. These are felt to resound particularly in the back of the throat.

Speak the same vowels alone and in words, as ah, fall, fat.

The amount of this resonance depends upon the firmness with which the throat is held,—an elastic firmness, not rigidity, in such a way that the larger *trumpet*, so to speak, of the pharynx, is kept in form.

NOTE A.—The tongue should be depressed to make room below, and the soft palate and uvula should be lifted to make room above and allow full and free emission of the tone. To realize this open position, sing ä before a mirror. To assist

the raising of the soft palate and realize the proper sensation of that position, lift the upper lip as in a sneer, or a sneeze. There is a co-ordination of movement between lip and palate.

NOTE B.—The *hinge* of the epiglottis is near the root of the tongue. The opening of it is farther back. This shows that nature has provided that the current of air should strike the roof of the throat so as to be deflected in any direction, or at any angle, and that by such deflection it can be retained or, at least, retarded, for an instant, in developing full resonance.

Exercise 4. Sing and speak ä, ö, ā, ē, ī with soft palate relaxed or dropped, and with tongue as in Ex. 3, NOTE A. (The lips, also, should be *loosely* held in position.) This will give a softer resonance, the “*covered tone*” of singing, the *mellow* or *sympathetic* tone of speaking.

NOTE.—In practising pharyngeal resonance, avoid *nasality*. Nasal tones are produced by forcing the breath through *obstructed* nasal passages. The nose may be considerably obstructed by cold, etc., and yet the tone need not be nasal if the vibrating breath is emitted straight through the mouth, *i.e.*, by adaptation for such emergency. In tone-production, nasality may be caused in two ways:

1. By raising the soft palate so high as to make it press against the posterior nares and partly close them, and then trying to breathe out through them.

2. By depressing the soft palate and drawing down the “pillars of the fauces” so forcibly as to narrow the pharyngeal chamber and the passage to the nose.

The first fault may be observed in a nasal pronunciation of

“cold” as “cobe.” The second fault may be observed in a nasal pronunciation of “honk,” with the back of the throat *drawn stiffly down*.

Exercise 5. To Correct Nasality.—Open the mouth moderately, expand the nostrils while taking a deep breath, and then, with throat relaxed, pronounce, explosively, *what! which! who! up! cup!* etc., until the production and sensation of a non-nasal tone are perfectly understood.

NOTE A.—The proper opening of the pharyngeal resonance chamber is of the utmost importance in “orotund” and forcible speaking. (See § 31, 2.) Some voices are large because this chamber naturally opens fully. Some are small because of the opposite condition. A thin, narrow voice may be made broader by training a larger opening of the pharynx, *i.e.*, by a greater *lift* and firmer *control* of the soft palate.

NOTE B.—All the walls of this resonance chamber are soft and easily inflamed by cold or by over-exertion of the voice, and by failing to use properly, with this, the other resonant chambers. (See § 30, Tone-placing and forward tone.)

NOTE C.—1. *Guttural* tones are produced in the pharynx by stiffening the tongue so as to separate this chamber partly from the mouth and make the *floor* of the cavity too firm. This can be observed by curling the tongue up against the roof of the mouth and then saying “what!” It may be called *the hollow guttural*.

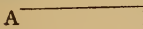
2. Guttural tones of a worse kind than the preceding are caused by the same stiffening, with also the contraction of the external muscles of the larynx, just under the chin. A *growl* will illustrate this action, which produces the *harsh guttural*.

3. To cure a guttural habit, practise Ex. 1, § 28.

4. A few such experiments as the above will show the necessity of subordinating, in the consciousness and the vocal action, the resonance of the throat to the resonance of the head, especially that about the upper teeth and nose.

Exercise 6. For enlarging the voice by opening the pharyngeal resonance chamber.

Open the mouth and throat in a wide *yawn*. Instantly, as the parts are allowed to begin to relax slowly, speak explosively the long vowels, ā, ē, ī, ō, ū, oi, ou, and then the short vowels, ä, ě, ĭ, ŏ, ŭ, —each one with the lips coming into normal position as the pronunciation is finished. This exercise is sure to produce broad, full tones and shows the *enlarging, driving, directing, and concentrating* power of the flexible muscles in the walls of the pharynx, when thus suddenly closed from the most open position.

NOTE.—Avoid too frequent use of ä (ah) in exercises for opening the throat. It is the favorite vowel with teachers of singing, but as it opens the throat most widely, it is apt, with *speakers* (as well as ä) without special care, to involve the contraction of the posterior muscles of the throat, and, sympathetically, of the outer muscles of the larynx, so that the tone becomes guttural. The throat and mouth may be improperly opened, thus: A  B, so as to bring the parts too close together at B, near the glottis. It is better for it to open thus: A  B, more at the back than near the lips. Hence

the danger of "opening the mouth as widely as possible" (in speaking) or "as wide as the breadth of two or three fingers," etc.

Articulation will regulate the opening of the mouth, and must not be interfered with by any wide-open practice. *ā*, *ō*, and *ū* are safer to use, *until* due control of the pharyngeal resonance chamber is acquired, because their normal utterance checks an undue opening of the throat.

Exercise 7. Complete Tone-form.—Having exercised the different resonant chambers of the mouth and throat, use them all at once by a vocal effort which seems to fill out the whole tone-chamber above the larynx. The consciousness of the use of all the resonant space between the lips and glottis constitutes the sensation of the "orotund" delivery.

Exercise.—Pronounce, explosively, *who! what! why! roll! all! quick! while! wire! our! oil!* and similar words, and note the sensation of a *mouthful* of reverberation, gathered in the throat, and concentrated in a discharge at the lips.

Exercise 8. Chest Resonance.—This is used in the lower part of the scale, in the average male voice from middle C of the bass clef down; and in a few higher notes in tenor voices, but in those with very little resonance. It belongs to the lowest speaking tones only, when predominant. It is produced by the involuntary lowering of the larynx, and by the slight raising and particularly the side expansion of the

upper chest (above the heart). This condition of the chest and larynx so holds the windpipe in a firm position that the vibration of the tone produced at the vocal cords is transmitted downward, and the upper chest becomes a sounding-board for the tone. In the chest tones the vibration should be perceptibly felt. In practising this resonance great care must be exercised to avoid any tension or clutch of the throat muscles. The error of many bass singers and speakers is the *harsh guttural* of the lower tones.

Sing and speak no deeper tones than can be kept smooth and pure. Guttural tones, though noisy, do not carry far, and are unsympathetic.

Carry and feel some of the *head tone* down with the lower tones to the very lowest. This contributes the personal quality and compensates for the distinguishable separateness of the lower vibrations.

Let the sensation of the deepest tone be as easy and natural as breathing, *except* for the strong muscular *breath pressure*, which must increase as the pitch goes down, and which is far greater than is necessary for head tone.

Exercise. A (Preparatory).—Take several deep breaths, exhaling slowly, with rib muscles firmly held as long as possible.

B.—Sing with breath-pressure (as in A), ah, awe, ō, ū, ā, ī, ē (three seconds each), avoiding all effort beyond that in A. Repeat with successive lower tones to the lowest the voice can produce *smoothly*, increasing the effort only in strength and fulness of breathing.

C.—*Speak* the same vowels and words containing them, as, calm, pall, tall, true, fail, time, treat.

NOTE.—The above is a most important training for the smooth delivery of solemn passages, *e.g.*, parts of the Committal in the Burial Service, such sentences as in Job 4: 13-17, in the Bible, and the most solemn utterances in sermons. It should be practised, especially, by those whose lower tones are rough or undeveloped. But, do not begin with a tone much lower than those already developed. Develop one lower tone at a time, in the regular sequence of the scale.

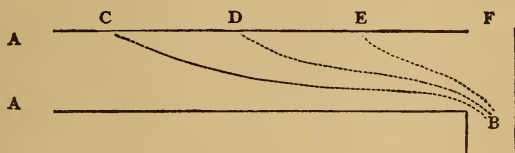
30. *Tone-Placing*.—This term is figurative, not literal, because no tone *stays* anywhere, unless in the ear, but is adopted as most convenient to include the *shaping*, *directing*, and *focusing* of the vibrating breath. “Tone-placing” has been much misunderstood. It is not done by a fixing of the larynx, which should always be free and easy in its action. It should not be accomplished with severe effort at any point, but should be as easy as the change of direction by a bird on the wing.

DEFINITION.—Tone-placing is the conscious direc-

tion of the vibrating breath to some particular part of the roof of the throat or mouth, so as to produce *there*, at the instant of delivery, a resultant resonance, including any contributory resonance which has originated in chest, throat, mouth, or head. It is the choice and management of resonances.

It is evident that by movements of the soft parts of the *vocal channel* above the larynx—the soft palate, tongue, and lips—it can be made to assume an infinite variety of shapes, and send the air-current on in many different directions, with corresponding results in tone.

The following diagram represents the mouth, with dotted lines to indicate the principal directions of the vibrating breath :



A, A, the lips ; B, the glottis ; C, the roof of the mouth just behind the teeth ; D, the middle of the roof of the mouth ; E, the roof of the throat behind the soft palate ; F, the nasal passages.

Exercise 1. For Forward Placing at C.—With the head easily poised, *hum* m-m-m. Repeat with m-m-oo, m-m-ě, m-m-ě, m-m-ů. Repeat with oo-pool,

ē-meet, ě-met, ů-up. As the vowel sound is emitted, see that the lips are a little thrust out. Note the sensation of the front vibration, and the focusing of the breath at C.

This placing involves the least expenditure of breath.

Exercise 2. For Middle Placing at D.—Sing and speak ā, ō, ū, with the mind concentrated upon the place D, and with the head held more firmly than in Ex. 1. Find the sensation of a vibration running up into the head in a line from the middle of the mouth to the eyebrows. Lift the latter a little to direct attention to this line.

This is a larger, but less refined resonance than the frontal.

Exercise 3. For Pharyngeal Placing at E.—Open the mouth more widely than before; sing and speak ah! awe! ǎ, with head held up, firmly, and upper lip and soft palate raised (see § 29, Ex. 3, Note A).

This placing includes, in effect, the middle and frontal, but predominates by its openness. It is far less musical, in speaking, than the frontal, and if used too prominently, gives a coarser tone.

Exercise 4. Sing and speak the vowels in Table A, § 28, with an effort to utter them all with a placing as near as possible to that of oo, so that even ä, ǣ, and ǧ shall have their resonance *carried*

forward. Let the sensation be rather that of *tasting* than of *coughing* the sound.

NOTE.—This is the most important placing for public reading and speaking; for, by its combination of the *gathering*, *concentrating*, and *directing* power of the pharynx, with the final shaping by the articulating tongue and lips, it is the means of producing the most refined, characteristic, and far-reaching tones of the voice, with the greatest economy of energy, and the avoidance of *throat fatigue*. It should be assiduously cultivated until mastered.

Exercise 5. Speak the following passage with every word pushed forward in utterance to the degree of an assumed, pompous tone, with strong head resonance. When this is done, recite the same passage in a more natural tone, but still in that which contains the sensation of a frontal resonance.

Morning Hymn to Mont Blanc.—Coleridge.

“Thou too, hoar Mount! with thy sky-pointing
peaks,

Oft from whose feet the avalanche, unheard,
Shoots downward, glittering through the pure
serene

Into the depth of clouds that veil thy breast—

Thou too, again, stupendous Mountain! thou

That as I raise my head, awhile bowed low

[softer voice]

In adoration, upward from thy base

Slow travelling with dim eyes suffused with tears,

Solemnly seemest, like a vapory cloud,
To rise before me—Rise, O ever rise,
[voice increasing in fulness to the end]
Rise like a cloud of incense from the Earth!
Thou Kingly Spirit throned among the hills,
Thou dread ambassador from Earth to Heaven,
Great Hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
EARTH, WITH HER THOUSAND VOICES, PRAISES
GOD!"

The reciting of the above extract is also a good exercise for the sustaining of the full breath.

31. *Tone-Color*, also called *Timbre*.—Tone-color is the emotional modulation of resonance. It expresses feeling and imagination. The term *color* is preferred to *quality* as more expressive of the feelings—bright or dark, light or heavy, feeble or powerful, etc.—which are indicated by changes of the voice. The term *quality* is limited to the permanent personal characteristics of the voice. Variations of tone-color in the finest voices are instantly recognized by a sympathetic ear. In actual use of a trained voice, the speaker is more conscious of the moving feeling than of the method of expression—but does know that the instrument is ready for that expression.

But some have little or no ear for tone-color. It is well for them to observe the "color" of the predominant tones of an orchestra, which, by their marked distinctions, compel attention and appreciation—*e. g.*, the flutes, clarionets, strings, and brass, —and to notice the choice made of certain instruments to express joy, triumph, horror, sadness, tenderness, etc.

The general *quality* of the voice should be pure, clear, smooth, and full, never thin or harsh, in all uses except the dramatic, — *i. e.*, in the indication of extreme horror, terror, contempt, etc., with which this book has little to do. Previous exercises in tone-production have led to this accomplishment. Even in ordinary conversation, care should be exercised that these qualities of the voice are maintained. For it needs no argument to prove that in daily speech the tones should be expressive and agreeable. The same is true of the voice in public use, but in a special way and degree. The "conversational tone," sometimes extolled as the proper one for public speaking, is generally inadequate there. It is better to talk as if making a speech than to deliver an earnest speech as if merely conversing (with *occasional* exceptions). For the essential power of a public reader or speaker lies in the more than

conversational *projection* and *vibration* of the voice, such as makes a stronger impression of the truth or sentiment to be conveyed than can be made by mere *talking*.

If a voice is found to be habitually *thin* or *gruff*, the necessity for such a quality should not be admitted, for a moment. Exercises should be taken, at once, to change the quality to a better one, and assiduously pursued until the habit has been changed. Some voices are also irregular in their quality, dropping or rising involuntarily to gruff or shrill tones. These flaws in tone may be called *mere animal noises*,—or not fully human. For such irregularities, a good remedy is the singing of the scale with uniform quality, followed by reading and speaking in the same tone-manner. Control over thought and emotion regulates tone-color, which has been called “the psychology of the voice.”

Cultivation of the finest qualities of the heart and of a kindly, sympathetic disposition will surely refine and beautify the voice.

It is admitted that the possible varieties of tone-color are infinite, but, for purposes of training, three special qualities are sufficient, not including the conversational, which will inevitably enter into the others, with the personal characteristics of each voice.

These three qualities are :

1. *The Grave*,—expressing solemnity, reverence, awe, sublimity, deep sorrow, sad tenderness, and the like. This tone is low in pitch, sometimes as low as possible, full and round, with plenty of pharyngeal and chest resonance, but always kept *pure* by blending with it the subordinate *head* tone, as before described.

Exercise 1. With strong, slow breath-pressure, sing and speak ā, ō, ē, â, ă. Speak *strange, old, dream, calm, thought, fall*, and similar words, with expression of strong feeling.

Exercise 2. Recite in the manner of Ex. 1 the following passages, the first with full, intense tone, to express sublimity, the second with lowest pitch and less force, to express the deepest awe.

1. *The Sea.*—Lord Byron.

“Roll on, thou deep and dark blue ocean,—roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin—his control
 Stops with the shore; upon the watery plain
 The wrecks are all thy deed, nor doth remain
 A shadow of man’s ravage, save his own,
 When, for a moment, like a drop of rain,
 He sinks into thy depths with bubbling groan,

Without a grave, unknelled, uncoffined, and unknown.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time—
Calm or convulsed, in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving—boundless, endless, and sublime,
The image of eternity, the throne
Of the invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, *dread, fathomless,*
alone."

2. *Job 4: 13-17*

"In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my head stood up: it stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence, and I heard a voice, saying, Shall mortal man be more just than God? Shall a man be more pure than his Maker?"

2. *The Orotund*,—the tone of the orator in forcible passages, to some degree in all speaking. The predominant resonance is more forward than in the

grave tone, and more brilliant and projective, because of the greater pressure of the breath against the roof of the mouth. The whole *tone-form* also—*i. e.*, the simultaneous use of all the resonant cavities of the mouth and throat (§ 29, Ex. 6)—is filled with vibrating air, and the lips are active in articulation. This tone includes power, warmth, life, boldness,—the stronger persuasiveness, impassioned appeal, etc., in its purposes. “Orotund, as a quality of voice . . . is the natural resonance of notes of the middle and lower Tenor, and the upper Bass register, when uttered in a round, full, and bold style, with the glottis freely opened, and all the circumjacent parts of the throat and mouth well expanded” (William Russell, *Pulpit Elocution*).

The Orotund may be uttered in three modes:

(1) *Effusive*,—full tone, but no special force.

(2) *Expulsive*,—full tone with continued special force.

(3) *Explosive*,—full tone pushed or exploded in all the principal words by quick, forcible breath-pressure.

The first is used in passages that are to be heard by many people, with only moderate emphasis; the second, in passages that require special and cumulative emphasis; the third, in passages expressing

defiance, excitement, or the greatest possible emphasis.

Exercise 1. Speak forcibly vowels in Table A (§ 28) with strong *head-resonance* and with lips thrust out to make a *trumpet* of the mouth. Use full *tone-form*.

Exercise 2. Recite the following passage with full *orotund*:

“From these walls a spirit shall go forth that shall survive, when this edifice shall be like an unsubstantial pageant faded. It shall go forth, exulting in, but not abusing, its strength. *It shall go forth*, remembering, in the days of its prosperity, the pledges it gave in the time of its depression. IT SHALL GO FORTH, uniting a disposition to correct abuses, to redress grievances. IT SHALL GO FORTH, uniting the disposition to improve, with the resolution to maintain and defend, by that spirit of unbought affection which is the chief defence of nations ” (Everett).

“What was it, fellow-citizens, which gave to Lafayette his spotless fame? *The love of liberty*. What has consecrated his memory in the hearts of good men? THE LOVE OF LIBERTY. What nerved his youthful arm with strength, and inspired him, in the morning of his days, with sagacity and coun-

sel? THE LIVING LOVE OF LIBERTY. To what did he sacrifice power, and rank, and country, and freedom itself? *TO THE LOVE OF LIBERTY PROTECTED BY LAW.* . . . Listen, Americans, to the lesson which seems borne to us on the very air we breathe while we perform these dutiful rites. Ye winds, that wafted the pilgrims to the land of promise, fan in their children's hearts the love of freedom! Blood which our fathers shed, cry from the ground—echoing arches of this renowned hall, whisper back the voices of other days—glorious Washington! break the long silence of that votive canvas; *speak, speak*, marble lips; teach us THE LOVE OF LIBERTY PROTECTED BY LAW!" (Everett).

Also "The American Union," Webster, § 57.

3. *The Sympathetic*.—This term indicates that tone for all speech in which *emotion* is intended to be more prominent than *intellectual purpose*. It is produced by a gentle, musical resonance, particularly the frontal. This is nature's own way; for in the expression of great delicacy, tenderness, love, or sorrowful sympathy, the speech seems to be *at the very lips, not reserved in the throat*. Awe or fear has restrained, obstructed utterance,—emotional sympathy, a freer expression.

Exercise 1. Sing very lightly, on middle pitch, with covered tone, kept forward, oo, ē, ā, ä, somewhat prolonged. (See § 29, Ex. 4.)

Exercise 2. *Speak*, sympathetically (as in Ex. 1), *bloom, feel, father, mother, love, pity, home, heaven, weary, sorry, heart to heart*, etc.

Exercise 3. Recite the following verses in the same manner, with suppressed breath:

We Watched her Breathing.—*Thomas Hood.*

“We watched her breathing through the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

So silently we seemed to speak,
So slowly moved about,
As we had lent her half our powers
To eke her being out.

Our very hopes belied our fears,
Our fears our hopes belied—
We thought her dying when she slept,
And sleeping when she died.

For when the morn came dim and sad,
And chill with early showers,

Her quiet eyelids closed—she had
Another morn than ours.”

Read, also, Genesis 44: 16–34.

Exercise 4. The expression *sotto voce* (in an undertone), used in music, well describes a certain quality of the sympathetic voice, with subdued force, adapted to the most refined and delicate expression. It should be rather *thin* than *full*, and controlled by suppressed breathing (a *muscular* control). (See § 29, Ex. 4.)

Read in this manner:

“There, upon her little bed, she lay at rest. The solemn stillness was no marvel now.

“She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death.

“Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favor. ‘When I die, put near me something that has loved the light, and had the sky above it always.’ These were her words.

“She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing

the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever. Where were the traces of her early cares, her sufferings and fatigues? All gone. Sorrow was dead indeed in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

“And still her former self lay there, unaltered in this change. Yes. The old fireside had smiled upon that sweet face; it had passed, like a dream, through haunts of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold, wet night, at the still bedside of the dying boy, there had been the same mild, lovely look. So shall we know the angels in their majesty, after death.”—Dickens, *Old Curiosity Shop*.

Also, in the same manner, the Lord's Prayer, as it is said by the Minister alone before the Holy Communion, and “The Prayer of Humble Access,” before the Consecration,—but with no dramatic effect, as may be allowable in the “Death of Little Nell.”

Exercise 5. The following sentence from Dr. Russell's *Use of the Voice in Reading and Speaking* may be used to illustrate different tone-colors and reso-

nances: "But in the well-developed and flexible voice, each may be called forth at will—the gravity and bass of the manly chest notes, the healthful resonance, the agreeable mellowing, the incisive pungency, the fulness and finish, which are each fitly demanded in public speaking."

Analysis: "But in the well-developed and flexible voice, each may be called forth at will" [*conversational tone, comparatively colorless*]; "the gravity and bass of the manly chest notes" [*chest resonance, grave tone-color*]; "the healthful resonance" [*full head-resonance and orotund tone-color*]; "the agreeable mellowing" [*soft frontal resonance and sympathetic tone-color*]; "the incisive pungency" [*quick enunciation, marked middle resonance, and explosive orotund*]; "the fulness" [*full orotund*]; "and finish" [*light frontal resonance, light or "effusive" orotund*].

4. Another tone quality, hardly a *color*, for exceptional and chiefly dramatic use, may be mentioned here—the *aspirated*, or the whisper and half-whisper (stage-whisper). It is not regarded as important in elocution, because aspiration of the voice, and consequent waste of breath and of sustaining power, is a frequent fault. The following passages may be used for practice:

*1. Effusive Whispering**The Stillness of Night.—Byron.*

“All heaven and earth are still—though not in sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thought too deep:—
All heaven and earth are still: From the high
host
Of stars to the lulled lake, and mountain coast,
All is concentr’d in a life intense.”

*2. Expulsive Whispering**Military Command.—Anonymous.*

“Soldiers! You are now within a few steps of the enemy’s outpost. Our scouts report them as slumbering in parties around their watch-fires, and utterly unprepared for our approach. One disorderly noise or motion may leave us at the mercy of their advanced guard. Let every man keep the strictest silence, under pain of instant death!”

*3. Explosive Whispering**Military Command.—Anonymous.*

“Hark! I hear the bugles of the enemy! They are on their march along the bank of the river. We must retreat instantly, or be cut off from our

boats. I see the head of their column already rising over the height. Our only safety is in the screen of this hedge. Keep close to it; be silent; and stoop as you run. For the boats! Forward!"

All of the above passages may be recited, also, in a half- or stage-whisper.

5. Different tone-colors may be blended in various degrees and ways, one of them being generally most prominent. In the examples quoted below let the first color be more emphasized than any succeeding.

Exercise 6. For the *orotund*-sympathetic:

The Church of God.—Dr. James De Koven.

"I see a vision stately fair of the one church of God. Built on the foundation of the apostles and prophets, with Jesus Christ for its chief cornerstone, I see it rise before me. Built in its walls as living stones are the martyrs of God, the bishops and doctors, the poor and unknown, little children and virgin souls. With many a blow and biting sculpture each stone is laid. Now one and now another is called to take his place—the bishop who has gone to his rest, you and I. Unfinished yet, with neither sound of hammer nor instrument of

steel, [*sotto voce*] in silence wonderful, it rises still. [*More sympathetic.*] As I gaze, the mists of earth, or else the tears that blind my eyes, or murky clouds that gather I know not whence, shut out the view. But as I strain my weary sight, lo! [*more orotund*] the clouds are rifted, and from heaven descending comes the New Jerusalem, like a bride adorned for her husband. The two are blended into one. [*Both qualities emphasized.*] The gates are pearl; the streets are gold; the crystal waters shine; the tree of life is full of healing leaves. *There* are no weary controversies, or bitter words, or cruel misunderstandings, or mistaken divisions. *There* are hymns that know no discord, worship that never ceases, praise that never ends, and the Lamb of God to be our joy and peace, for ever and ever."

For the *grave-sympathetic*: Job 4: 13-17.

For the *grave-orotund*:

The Murderer's Conscience.—*Daniel Webster.*

"He has done the murder—no eye has seen him, no ear has heard him. The *secret* is his own, and it is safe!

"Ah! gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole

creation of God has neither nook nor corner, where the guilty can bestow it, and say it is safe. Not to speak of that eye which glances through all disguises, and beholds everything, as in the splendor of noon,—such secrets of guilt are never safe from detection, even by men. True it is, generally speaking, that ‘murder will out.’ True it is, that Providence hath so ordained, and doth so govern things, that those who break the great law of heaven, by shedding man’s blood, seldom succeed in avoiding discovery. Especially in a case exciting so much attention as this, discovery must come, and will come, sooner or later. A thousand eyes turn at once to explore every man, everything, every circumstance, connected with the time and place; a thousand ears catch every whisper; a thousand excited minds intensely dwell on the scene, shedding all their light, and ready to kindle the slightest circumstance into a blaze of discovery. Meantime, the guilty soul cannot keep its own secret. It is false to itself; or rather it feels an irresistible impulse of conscience to be true to itself. It labors under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant. It finds itself preyed on by a torment, which it dares

not acknowledge to God nor man. A vulture is devouring it, and it can ask no sympathy or assistance, either from heaven or earth. The secret which the murderer possesses soon comes to possess him; and, like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions, from without, begin to embarrass him, and the net of circumstance to entangle him, the fatal *secret* struggles with still greater violence to burst forth. It must be confessed, *it will* be confessed, there is no refuge from confession but suicide, and suicide *is* confession."

For the orotund - grave - sympathetic, Rev. 7: 9-17. For various tone-color, John 20: 11-18, especially in V. 16—"Mary!" [grave-sympathetic] and "Rabboni!" [tender joy and confidence]. Luke 15; 21—pathos in the word "Father."

NOTE 1.—None of the above extracts from Bible or sermon should be carried to dramatic extreme, but should be suggestive rather than fully and realistically expressive.

NOTE 2.—For thorough and ready application of tone-color to changes of sentiment, three vocal aids must be at command :

1. *Breath-restraint*, for subdued and intense expression.

2. *The Vanish of Certain Vowels* (§ 37), for finish and refinement of expression.

3. *The Vanish of Power* (§ 33), for control of *quantity* of expression.

32. *Pitch*. (For definition, etc., see § 27.)

1. The ability to take different degrees of pitch in speaking must be acquired in order to correct any characteristic monotony, and to command full use of inflection, emphasis, and tone-color.

Exercise 1. a. Sing the diatonic scale to each vowel in turn (§ 28, Table A).

b. Sing diatonic scale to ā, ä, ē, ō, ī.

Exercise 2. Speak long vowels *throughout* on one note, then on a note higher, etc.

Exercise 3. Recite: 1. With *rise* of pitch on each succeeding vowel, ā, ē, ī, ō, ū, ŷ! and ā, ē, ī, ō, ū, ŷ? 2. The same, with *fall* of pitch on each succeeding vowels. 3. The same, with rise and fall of semitones.

2. Pitch, in speaking, is divided into *low*, *middle*, and *high*. These are relative terms. In an individual voice let the low and high pitch be found according to the corresponding *feeling*. The middle pitch can then be found between those two. For

class exercises the lowest pitch may be F, below the bass clef, the highest G.

In the following exercises the note selected is the *initial* pitch, from which variations will continually be made, for purposes of expression. The exercises are not to be intoned nor, necessarily, monotoned.

Exercise 4. For Low Pitch.—Recite, “Roll on, thou deep and dark blue ocean—roll,” first in lowest possible speaking tone (but pure), then on two or three notes next above, in succession.

[The full quotation for further practice may be found in § 31.]

Exercise 5. For Middle Pitch.—Recite, “Earth, with her thousand voices, praises God!” on two or three different, *initial*, notes (full orotund).

[The full quotation is in § 30.]

Exercise 6. For High Pitch.—Recite, with initial pitch at G:

“Higher still and higher,

From the earth thou springest,

Like a cloud of fire,

The deep blue thou wingest,

And singing still, dost soar, and soaring, ever
singest.”

Ode to a Skylark, Shelley.

3. Exercise 7 For Change or Slide of Pitch.

Change:

(High) "Strike! till the last armed foe expires!

Strike for your altars and your fires!

(Middle) Strike for the green graves of your sires!

(Low) God and your native land!"

(Change gradually, also, from head to chest resonance.)

The upward slide connects thoughts, the downward separates.

Slide (Upward). In each sentence and from each sentence to the next:

"Shall we *adopt* the measures proposed by this speaker? Are the arguments which he has advanced sufficient to produce conviction? Can we proceed with perfect confidence that we shall not have to *retrace* our steps?"

Slide (Downward):

(Middle) "I heard a voice from heaven, saying unto me, Write, from henceforth blessed are the dead who die in the Lord. Even so, saith the Spirit, for they rest from their labours."

(Pitch sliding down from "Even" to the end.)

NOTE 1.—High voices should practise these exercises mostly in the upper part of the scale, and low voices in the lower—not to *strain* out of natural compass.

NOTE 2.—*But*—every high voice should develop and use a *relatively low* tone, and every low voice a *relatively high* tone.

NOTE 3.—Never carry the voice in public use *lower* than it can be kept *clear*, nor *higher* than it can be kept agreeably *full*.

4. The Semitone, *i. e.*, something less than a full interval of the diatonic scale—not an exact half-interval—although condemned by some, and although its abuse is a whine, is, when rightly used, a valuable refinement of change of pitch to express tenderness, pathos, sorrow, etc. The whine is a semitone unduly prolonged. The normal semitone is brief in duration.

Exercise 8. On Semitone.—Sing *Do*, *Si*, and “*Fa*, *Mi*,” of the diatonic scale. Say, with semitone on last word, “He would diè.” Also, find occasion for semitones in Genesis 44: 16–34.

5. *The “Pitch of the Room.”*—A notion has long existed that there is a certain particular pitch of voice most effective in each auditorium, and that each speaker should endeavor to find it. The attempt to find that pitch is unwise because unnecessary. One might as well try to use his thumb instead of a finger, for all purposes, because it is by nature the strongest! In piano playing all the fingers have to be trained to equal strength in execution. Music, in any building, includes varieties

of pitch octaves apart, and with many intermediate intervals. A quartette of male singers can all be distinctly heard, not only with the four ranges of pitch in the individual voices, but also with constant change of pitch in each voice. But, in good singing, the tones are pure and even throughout the scale. And this fact is the key to the truth, which is, that in *unskilled* speaking, with *unevenly developed* tones, one pitch may be so used as to produce reverberation or to be inaudible, while another might be clearly heard.

A skilled speaker, using the singing tone, making the voice carry by clearness and vibrancy instead of *noise*, can employ the same different degrees of pitch as the unskilled, but be easily heard at any one of them. He can, in the same place, read, "Ho, every one that thirsteth, come ye to the waters," in a high pitch, and then, "Man that is born of a woman hath but a short time to live and is full of misery," in a low pitch, and be heard equally well in both passages. What should be sought instead of "the pitch of the room," is proper management of the reverberating power of the voice at *any* pitch. This often requires a *thinning* of the tone when the reverberation is found to be excessive. The need for this can be ascertained by a speaker, in a strange

building, by listening intently, at a pause, to the vanish of the last sound, and judging if the reverberation is inconvenient. If it is, the remedy of thinness, as well as of sharpened articulation and separation, can be applied. To yield to the notion of one best pitch, is to degrade expression to monotony or sing-song.

33. *Power*.—The developing of the utmost power of the voice is important to every speaker and theological student because of the situations in which it may be required—a large church, an outdoor service, noisy surroundings, etc. Also, the occasional practice of powerful tones strengthens the voice for lighter uses. It is a fact not to be ignored that the majority of clergymen are more or less hampered by lack of vocal power, but few being able to make themselves heard, *distinctly*, in a large building.

Power should not involve throat-fatigue. In the exercises below, bear in mind the following cautions:

1. Depend entirely upon breath-pressure and openness of resonant chambers for the result desired. There may be *much* exertion in the trunk muscles, and in the firm pose of the body if maintained for some time, but *none elsewhere*. The muscles of the larynx should remain at easy tension.

2. Open the glottis at the instant the tone-effort

begins (stroke of the glottis). Never hold the breath before explosive utterance so that the pressure of it seems to burst apart the vocal cords ("check of the glottis").

Exercise 1. Sing oo, ā, ō, ū, ä, four seconds each, with strongest possible breath-pressure. Sing the diatonic scale to ä in the same manner.

Exercise 2. Shout (moderately) the vowel sounds in Table A, § 28, relaxing after each one. Shout them in regular time, with quick cessation as at the word of command.

Exercise 3. Shout all the a sounds in one effort.

Shout all the e and i sounds in one effort.

Shout all the o and u sounds in one effort.

Exercise 4. Speak the following passage with the utmost power of voice:

"The war must go on. We must fight it through. And, if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad.

"Why then, sir, do we not, as soon as possible, change this from a civil to a national war? And, since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

"Read this declaration at the head of the army;

every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it, or to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill and in the streets of Lexington and Concord, and the very walls will cry out in its support.

“Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I, indeed, may rue it. We may not live to the time when this declaration shall be made good. We may die; die, colonists; die, slaves; die, it may be, ignominiously and on the scaffold. Be it so. Be it so. If it be the pleasure of heaven that my country shall require the poor offering of my life, this victim shall be ready, at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country, or at least the hope of a country, and that a free country.

“Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all

that I hope, in this life, I am now ready to stake upon it; and I leave off, as I began, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God it shall be my dying sentiment: independence *now*, and INDEPENDENCE FOREVER."—*The Eloquence of John Adams*, Webster.

Exercise 5. Speak descriptively, with increasing power, beginning with the softest possible *sotto voce*, the following series:

Very soft,—Soft,—Subdued,—Unimpassioned,—Moderate (*prompt utterance*),—Energetic (*quick staccato*),—Declamatory (*full, slightly prolonged utterance*),—Impassioned (*louder orotund and explosive*),—SHOUTING,—CALLING (*utmost power of singing tone*).

NOTE 1.—The greatest power is not in the explosive but in the singing tone.

NOTE 2.—In these exercises, periodical and complete relaxation prevents harm to the organs, and stores up power.

NOTE 3.—Not every voice can be made to have the power which is possible to a few; the physique may be inadequate. But training can make almost any voice *relatively* powerful, and sufficient for ordinary needs especially with the use of singing tone.

NOTE 4.—Weakness of voice is caused by: (1.) Want of breath-pressure, caused by bad method or weak trunk muscles. (2.) Lack

of intelligent use of the resonances. (3.) A contracted throat. (4.) In fatigue, the soft palate is often greatly relaxed, preventing resonance and causing a smothered tone.

NOTE 5.—In anticipation of a demand for power, if any doubt exists, *try the mechanism*, by deep breathing, vigorous use of trunk muscles, and expulsive expiration, with resonant chambers well opened. Such exercises, to *tone up*, may be used in brief intervals of a service, if voice is temporarily inadequate, during singing, or in the Psalter, when the congregation is reading.

NOTE 6.—Practice power exercises not more than ten minutes at a time.

NOTE 7.—Power of voice must not be mere brute force, of unvaried degree, like the cry of a huckster, or a train-announcer, but is refined as well as most effective when modified by a suitable *vanish* of tone, in the necessary inflection and emphasis.

Exercise 6. Speak the following words with initial power of the utmost, but decreasing rapidly during the utterance: Come! Horrible! Tolling! Treason! Vehemently! Glorious!

This is the modulation of powerful speech, very desirable in sermons.

34. "*Quality and Quantity*" (or tone-color and regulated power), says Murdock, "are the two great essentials of a perfected elocution." Some voices which have had more or less training possess power without purity, or purity without power. Both are necessary, and the diligent practice of the preceding

exercises will secure them. For the acquisition of both of these, observe continually this maxim: There is no vibration of tone without a vibration of the trunk muscles—no power (with purity) without strong breath-pressure. The front trunk muscles should be very *elastic*, as well as strong.

For examples: History records that the finished orator of the Civil War, Wendell Phillips, who had great influence over noisy and antagonistic audiences, was gifted with a pure, flute-like or silver tone, musical and far-reaching, but not especially loud. This he had acquired by careful elocutionary training. Henry Ward Beecher, who vanquished a hostile audience as much by the power of his voice as by the eloquence of his speech, had the singing tone to a remarkable degree, which he had acquired by years of scientific training. Daniel Webster was famous for his organ-like tones, of the same quality as the deep bass of a singer. Nature, *with practice*, gave him that voice. It is often observed and regretted that the voices of many of our most prominent bishops and clergymen, although evidently of sufficient or even superior quality by nature, are either harsh or weak for want of systematic training, and are unnecessarily limited in their oratorical power.

PART II

ENUNCIATION

[In the preceding pages an ordinary distinctness of utterance has been assumed. The order here followed is preferred because tone comes before articulation, as the block of wood before it is carved. This chapter treats of a more cultured and finished elocution. It includes the whole subject of the perfect utterance of both vowels and consonants, and of their combination in syllables and words.]

CHAPTER I

VOWELS

35. (1) Bell's vowel table, as quoted in Lee's *Principles of Public Speaking*, is here given, to serve as a standard. The open or vowel sounds are fourteen in number.

VOWEL TABLE C

- Sound 1. Spelled with ee (meet), ea (eat), ey (key),
ie (chief), ei (receive), i (marine), etc.
- “ 2. Spelled with i (hit), y (hymn), u (busy), o
(women), e (pretty).

Sound 3. Spelled with a (mate), ei (eight), ai (straight), ea (great), ay (may), etc.

“ 4. Spelled with e (met), u (bury), a (any), ea (dead), ai (said and *saith*), eo (feoff), etc.

“ 5. Spelled with a (fat), ai (plaid), ua (aquatic), etc.

“ 6. Spelled with ea (pearl), e (her), y (myrrh), i (sir), u (hurt), o (worse), etc.

“ 7. Spelled with a (last),—a in monosyllables before ss, st, sk, sp, etc.

“ 8. Spelled with a (arm, ah, etc.), au (laundry), ea (heart), e (sergeant), etc.

“ 9. Spelled with u (up), o (come), oe (does), oo (blood),—*the* and *a* before a consonant.

“ 10. Spelled with o (log), a (what), au (laurel).

“ 11. Spelled with a (all), o (form), au (maul), aw (awl), etc.

“ 12. (Vanishing in 14). Spelled with o (slow), eau (beau), e (sew), ou (dough), oe (hoe), eo (yeoman), etc.

“ 13. Spelled with o (wolf), ou (would), u (pull), oo (book),—*to* when obscure.

“ 14. Spelled with o (move), oo (pool), e (grew), u (truce), oe (shoe), etc., also *u* (*truth*).

- * 8-I. Spelled with i (might), y (my), ai (aisle), ei (height), ie (lie), etc.
- * 11-I. Spelled with oi (oil), oy (boy).
- * 8-14. Spelled with ow (now), ou (bough), etc.
- * 2-14. Spelled with u (flute), eau (beauty), e (new), eu (feud), ui (suit), etc.
- * 9-14. Spelled with u (use, education, durable), etc.

(2) Seven of the vowel sounds are diphthongal, *i. e.*, they vanish in a sound different from that with which they begin, both being quickly blended.

They are:

Â, as in *awe*, vanishing in the short sound of *e*, in *err*.

Ä, as in *art*, vanishing in *e*, in *err*.

Ā, as in *ale*, vanishing in *ē*, in *eel*.

Ī, as in *ice*, vanishing in *ē*, in *eel*.

Ō, as in *old*, vanishing in *oo*, in *ooze*.

Ou, as in *out*, vanishing in *oo*, in *ooze*.

Oi, as in *oil*, vanishing in *ē*, in *eel*, if long, vanishing in *i*, *in*, if short.

U, as in *use*, *flute*, vanishing in *oo*, in *ooze*.

The vowels are also called *tonics* because their pronunciation is all tone.

36. (1) It is important to follow a recognized authority (as the above) which is the standard in

* These are formed by gliding one pure tone into another, and are termed diphthongs.

our dictionaries, in every particular, and not to allow habits to continue which have sprung from provincialisms, inherited peculiarities, or personal defects.

(2) The perfect articulation of the consonants is often urged as the secret of distinct speaking. Let that plea have its proper influence. But consonants furnish the noise and the interruptions and boundaries of tone in speech,—the vowels, almost all of the sound or tone itself. Therefore, the proper utterance of the vowels is of the first importance. The music, the rhythm, the volume, the tone-color, the power and beauty of speech depend chiefly upon the vowels. Much of the understanding of spoken words depends upon such a characteristic enunciation of each vowel as to distinguish it from every other, as in *rare* and *roar*, *wonder* and *wander*, *wash* and *dash*, etc.

(3) Most provincialisms and errors arising from lack of early education consist in wrong utterance of vowels. The proper characteristics of individual speech also appear in the vowel enunciation, full or light, quick or slow, etc. Vowels should be uttered with limits of time and power, in each individual use—the long vowels always of the same length (in effect), the short vowels of the same brevity, except

for special emphasis or change of quantity (see Rhythm). Any unregulated prolongation of vowels makes *drawl*.

37. *Exercise 1.* Pronounce all the words belonging to each sound in Vowel Table C—and give the vowel sound alone after each word.

Exercise 2. Pronounce the long vowels and diphthongs in this list, all with the same duration of sound:

ē, ā, ea (in pearl), ä, ō, oo, ī, oi, ou, ū.

Repeat, prolonging each one.

Exercise 3. Pronounce the following short sounds, all with same brevity of sound:

ĭ, ĕ, ă, ä (last), ŭ, o (in wolf).

Repeat, saying each one as quickly as possible.

Exercise 4. Study the following passage in connection with Vowel Table C, numbering each sound as in the table, and then recite it with *exact* utterance of vowels:

Thanatopsis.—Bryant.

“ So live, that when thy summons comes to join
The innumerable caravan, that moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,

Thou go not, like the quarry slave at night,
Scourged to his dungeon, but, sustained and
soothed

By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

38. *The Aspirate, H.*—The letter *h* does not represent any exact formation, but simply an aspiration of the succeeding element. Thus *h* before *e* is a whispered *e*, etc. (Bell).

This letter requires some attention, not because it is dropped or added at the beginning of initial words, as in England, but because it is very commonly elided from pronouns when they follow other words, as "He found 'im," "We saw 'er," "In 'is arms," "He made 'em," etc. This is, in fact, general colloquial usage, but is not permissible in public utterance. *H* is often too weak at the beginnings of words to be heard at any distance—a fault, because the *h*, as a forcible breathing, where it properly belongs, makes a word more oratorically effective.

As to the usage, "an hotel," "an historian," "an hysterical patient," etc., using "an" before initial *h* when the accent of the succeeding word is on the second syllable,—it is most common in literature,

but arises, no doubt, from a customary weakness of the *h* in such words. It is, therefore, quite as well, certainly in public use, to make the *h* strong and use the article *a*, in accordance with the authority of the Standard Dictionary. *H* is frequently and erroneously omitted after *w*, as in "wite" for "white," etc.

Exercise. Read, "Then took he him up in his arms and blessed God," "Up the high hill he heaved a huge round stone," also St. Mark, 8: 22-26, omitting no *h*.

CHAPTER II

CONSONANTS

39.—*Consonants*, or “*Articulations*”

As every element of speech can be sounded alone, in some fashion, the consonants are called “articulations” by Bell, as a better term for the “oral action” necessary to their utterance. They are commonly called consonants, however, because in English speech they are not used except in conjunction with vowel sounds.

40. Consonants are produced by the *obstruction* or compression of the breath behind the conjoined or closely approximated organs.

There are three modes of articulation: I. Complete Contact; II. Partial Contact; III. Approximation.

I. Complete Contact

The breath is obstructed at three points:

1. By contact of the lips—P and B.
2. By contact of the fore part of the tongue with the *anterior* part of the palate—T and D.

3. By contact of the back or root of the tongue with the *posterior* part of the palate—K and G (hard).

P, T, and K are the “breath” forms of articulation.

B, D, and G are the “voice” forms of articulation.

While the oral organs are in obstructive contact, the breath or voice may be made to issue by the nostrils—in M, N, and Ng. For M, the lips are closed as in P and B; for N, the tongue is on the palate as for T and D; for Ng, the posterior organs are in contact as in K and G.

The nine articulations so far described are thus the result of but three actions of the mouth with the modification of—

BREATH	VOICE	NASAL
P	B	M
T	D	N
K	G	Ng

II. Partial Contact

Partial contact produces F and V, Th (thin), Th (then), and L.

III. Approximation

Approximation produces Wh and W, S and Z, Sh and Zh, Y, R, and Ch. Relaxed approximation gives the trilled R.

41. The following table exhibits all the English consonantal sounds (twenty-two in number) in each of the four positions: *initial*, *final*, *medial* before a vowel, *medial* before a consonant.

TABLE OF CONSONANTS—D

P,	<i>pay</i>	<i>ape</i>	<i>paper</i>	<i>apricot</i>
B,	<i>bee</i>	<i>glebe</i>	<i>neighbor</i>	<i>ably</i>
M,	<i>mar</i>	<i>arm</i>	<i>army</i>	<i>arm'd</i>
Wh,	<i>why</i>	——*	<i>awhile</i>	——*
W,	<i>way</i>	——*	<i>away</i>	——*
F,	<i>fed</i>	<i>deaf</i>	<i>definite</i>	<i>deftness</i>
V,	<i>veal</i>	<i>leave</i>	<i>(evolve)¹</i>	<i>ev(e)ning</i>
Th,	<i>third</i>	<i>dearth</i>	<i>ethic</i>	<i>ethnic</i>
Th,	<i>these</i>	<i>seethe</i>	<i>either</i>	<i>wreathed</i>
S,	<i>sell</i>	<i>less</i>	<i>essay</i>	<i>estuary</i>
Z,	<i>zone</i>	<i>doze</i>	<i>rosy</i>	<i>rosebush</i>
R,	<i>rare</i>	——* ²	<i>rarity</i>	——*
L,	<i>left</i>	<i>fell</i>	<i>fellow</i>	<i>fell'd</i>
T,	<i>tale</i>	<i>late</i>	<i>later</i>	<i>lateness</i>
D,	<i>day</i>	<i>aid</i>	<i>trader</i>	<i>tradesman</i>
N,	<i>nave</i>	<i>rain</i>	<i>waving</i>	<i>mainland</i>
Sh,	<i>shelf</i>	<i>flesh</i>	<i>fisher</i>	<i>fishmonger</i>
Zh,	<i>giraffe</i>	<i>rouge</i>	<i>pleasure</i>	<i>hedgerow (j = dzh)</i>
Y,	<i>ye</i>	<i>fille (French)</i>	<i>beyond</i>	——*
K,	<i>cap</i>	<i>pack</i>	<i>packet</i>	<i>packthread</i>
G,	<i>gum</i>	<i>mug</i>	<i>sluggard</i>	<i>smuggler</i>
Ng,	——*	<i>sing</i>	<i>singer</i>	<i>singly</i>

42. As the vowels are called *tonics*, so the consonants are divided into *subtonics* and *atonic*s as

* These articulations do not occur in this position in English.

¹ "Evil" in Bell's table, according to an English pronunciation.

² Except before an initial vowel when r may be regarded as medial. as "far in."

producing a little tone or "murmur," or none at all.

SUBTONICS (14)

B, as in <i>b</i> -abe	Z, as in <i>a</i> -z-ure
D, " <i>d</i> -id	Ng, " <i>si-ng</i>
G, " <i>g</i> -ig	L, " <i>l</i> -u-ll
V, " <i>v</i> -alve	M, " <i>m</i> -ain
Z, " <i>z</i> -one	N, " <i>n</i> -u-n
Y, " <i>y</i> -e	R, " <i>r</i> -ap
W, " <i>w</i> -oe	R, " <i>fa-r</i> } The same
Th, " <i>th</i> -en	

ATONICS (10)

P, as in <i>p</i> -ipe	S, as in <i>s</i> -ick
T, " <i>t</i> -ent	Wh, " <i>wh</i> -eat
K, " <i>k</i> -i-ck	Th, " <i>th</i> -in
F, " <i>f</i> -ife	Sh, " <i>pu-sh</i>
H, " <i>h</i> -e	Ch, " <i>ch</i> -urch

The above may be also divided, according to the organs by whose agency they are articulated, into :

Labials—chief agency the *lips*—*b, p, w, m* (also nasal).

Dentals—chief agency the *teeth*—*d, t, th*-in, *th*-ine.

Linguals—chief agency the *tongue*—*l, r*.

Nasals—chief agency the *nose*—*m, n, ng*.

Palatics, anterior—chief agency the *hard* palate—*s, z, sh, zh, ch*.

Palatics, posterior—chief agency the *soft* palate—*k, g* (hard), *y*.

Labio-dentals—*v, f*.

43. *Exercises in Articulation* (Compiled from "Vocal Culture," Murdoch-Russell), with additions.

Exercise 1. Articulate each consonant in the order

of Table D, § 41, forcibly and without vowel sound, *e. g.*, B, not Bee.

Exercise 2. Practise the following combinations:
Blame, clime, flee, glide, ply, sleep, spleen.

(*Without roll of the r.*) Brave, creep, drop, frame, grain, preach, spring, tread, stray, shrine, shroud, shrub, shriek.

Small, snare, space, steer.

(*Final syllables.*) Bald, elf, milk, elm, helm, film, gulp, tells, fault, elve, revolve.—Maim'd, gleams, and, lined, dens, bank, dance, ant, gaunt.—Barb, orb'd.—Hard, hir'd, barr'd.—Hark, work; mark'd, work'd.¹—Arm; arm'd.—Earn, scorn, worn, shorn; earn'd, turn'd.—Verse, horse; dar'st, burst, first. vers'd, hors'd.—Bars, hears, snares.—Mart, girt.—Carve; carv'd, starv'd.

Chasm, schism, criticism, patriotism.

Reas'n, ris'n, chos'n.—Asp, clasp, wasp, lisp.—Vast, lest, dost; pass'd, bless'd, miss'd.—Makes, streaks, crooks.—Act, respect.—Wak'd, look'd, rock'd.—Waft, aft, left; quaff'd, scoff'd, laugh'd.—Apt, wept, crept; sipp'd, pip'd, popp'd.—Op'n, rip'n, happ'n, tak'n, tok'n, drunk'n; sadd'n, gladd'n, lad'n, burd'n, hard'n, gard'n.—Grav'n,

¹ All verbs ending in p or k have the sounds of pt or kt in the past tense.

heav'n, sev'n, ov'n, ev'n, giv'n, wov'n.—Bright'n, tight'n, whit'n.¹

Call'st, heal'st, arm'st, charm'st, harm'st.—Can'st, runn'st, gain'st, against (*agenst*).—Durst, worst. — Midst, call'dst. — Heard'st. — Arm'dst, form'dst, charm'dst.—Learn'dst, scorn'dst.

Able, feeble; troubled, babbled, bubbled.—Ample, triple, topple; tripl'd, crippl'd.—Cradle, bridle; cradl'd, swaddl'd.—Marl, hurl; world, whirl'd.

Rings, hangs, songs; hang'dst, sing'st; hang'd, clang'd; wrong'dst, throng'dst.²

Exercise 3. Transition from one class of elements to another. (Read across the page.)

TONICS	SUBTONICS	ATONICS
<i>A-ll</i>	<i>B-a-be</i>	<i>P-i-pe</i>
<i>A-m</i>	<i>D-i-d</i>	<i>T-en-t</i>
<i>A-n</i>	<i>G-a-g</i>	<i>C-a-ke</i>
<i>E-ve</i>	<i>V-al-ve</i>	<i>F-i-fe</i>
<i>Oo-ze</i>	<i>Z-one</i>	<i>C-ea-se</i>
<i>E-rr</i>	<i>A-z-ure</i>	<i>Pu-sh</i>
<i>E-nd</i>	<i>Th-en</i>	<i>Th-in</i>
<i>I-n</i>	<i>J-ud-ge</i>	<i>Ch-ur-ch</i>

¹ Words thus printed never have the e sounded, except when an additional syllable is requisite in poetry.

² These difficult combinations are more easily articulated when a pronoun is used with them, as "Thou wrong'dst him," for then the mind helps the tongue.

Exercise 4. In transition from one class of organic elements to another.

LABIALS	DENTALS	ASPIRATE
<i>B-a-be</i>	<i>D-i-d</i>	H
<i>P-i-pe</i>	<i>T-en-t</i>	
<i>M-ai-m</i>	<i>Th-in</i>	NASALS
<i>W-oe</i>	<i>Th-ine</i>	<i>N-u-n</i>
<i>V-al-ve</i>	<i>F-oy</i>	<i>Si-ng</i>
<i>F-i-fe</i>	<i>Ch-ur-ch</i>	
	<i>A-z-ure</i>	LINGUALS
PALATICS	<i>Pu-sh</i>	<i>L-u-ll</i>
<i>C-a-ke</i>	<i>C-ea-se</i>	<i>R-a-p</i>
<i>G-a-g</i>	<i>Z-one</i>	<i>F-a-r</i>
<i>Y-e</i>		

Exercise 5. In difficult words of many syllables, and in difficult phrases.

Ab'stinently	Affabil'ity	Expos'tulatory
Acces'sory	Collat'erally	Ex'quisitely
Ac'curately	Collo'quially	Incal'culably
An'gularly	Christian'ity	Inex'plicable
Ag'riculture	Constitu'tion	Innu'merable
Anni'hilate	Coagula'tion	Intol'erable
Asso'ciate (sh)	Commemora'tion	Lucubra'tion
Annuncia'tion (si)	Des'picable	Lugu'brious
Apprecia'tion (sh)	Dietet'ically	Manip'ulate
Accu'mulate	Disin'terestedly	Peripatet'ic
Author'itatively	Disingen'uoussness	Propi'tiation (ti = sh)
Artic'ulately	Ecclesias'tical	

The italics call attention to the proper pronunciation of vowels.

"Inestimable benefit."

"New moons."

"Negligences and ignorances."

"What advantageth it me?"

“The mirth of tabrets ceaseth, the noise of them that rejoyce endeth, the joy of the harp ceaseth.”

“This man ceaseth not to speak blasphemous words against this holy place and the law.”

“Lord, show us the Father, and it sufficeth us.”

“So soon passeth it away and we are gone.”

“But nourisheth and cherisheth it.”

(Recite the above, first slowly, then quickly).

Exercise 6. To be said as rapidly as it can be made distinct. Pronounce every *d* in the ands. Make the repeated elements very strong.

“And gleaming and streaming and steaming and
beaming,

And rushing and flushing and brushing and gushing,

And flapping and rapping and clapping and slapping,

And curling and whirling and purling and twirling,

Retreating and beating and meeting and sheeting,

Delaying and straying and playing and spraying,

Advancing and glancing and prancing and dancing,

Recoiling, turmoiling and toiling and boiling,

And thumping and flumping and bumping and

jumping,

And dashing and flashing and splashing and clash-

ing,

And so never ending, but always descending,
Sounds and motions for ever and ever are blending,
All at once and all o'er, with a mighty uproar:
And this way the water comes down at Lodore."
Southey.

Exercise 7. To separate repeated elements, etc.

Recite slowly, then rapidly.

Fine white wine vinegar with veal.
Such pranks Frank's prawns play in the tank.
Bring a bit of buttered brown bread.
Keep the tippet ticket.
Geese cackle, cattle low, crows caw, cocks crow.
She says she shall sew a sheet.
Sickening, stickling, shilly-shally silliness.
Thrice the shrew threw the shoe.
A rural ruler. Rural raillery.
A lucent rubicund rotatory luminary.
A million menial minions.

Laid in the *cold ground*. Hear the panting *spirit*
sigh.

All night it lay *an ice*-drop there.
Would that all difference of *sects* were at an end.
Oh, studied *deceit*. Chased stars.

His beard descending swept his aged breast.

From Bell's *Elocution*.

The exercises in this section may be used merely as *tests* by those who have natural facility.

44. *Helps to Articulation of Difficult Words.*

1. *Think* the word out before enunciating.
2. Before articulating, take a deep breath, and then speak the word on a full tide of expiration.
3. Pause before a difficult word.
4. Make the accent unusually strong.
5. Articulate the syllables separately, as *Neg'-li-gen-cies*.
6. Speak a difficult combination *rhythmically*, from accent to accent.

45. *Excessively strong articulation* should be avoided, as "ass-pect" for "aspect," "good'ness'" for "goodness," "ser'văn't" for "servunt" (obscure a), etc.

Observe different degrees of *sharpness* or *force* of articulation,—easy in conversation, forcible and crisp for public speaking in large places, without which some words are lost.

CHAPTER III

VOCAL DEFECTS

46. The minor defects have been treated in tone-production, such as huskiness, nasality, guttural tones, thick tones, etc. The defects more difficult to remove and often requiring special treatment are stuttering, stammering, hesitation, and lisping. These are too familiar to need explanation, but may be distinguished from one another for purposes of reference.

Stuttering is an involuntary jerky repetition of vocal elements in the attempt to combine them in sentences.

Stammering is a difficulty experienced in enunciating the vocal elements, but without repetition.

Hesitation is simply what the word implies, equivalent to a low degree of stammering.

All of these defects are curable, but only by the right method adapted to the individual case, and diligently and intelligently pursued by the sufferer

himself. The means of cure suggested here are only the simplest, but in many cases are efficacious.

1. *Acquire the habit of calm self-possession in all utterance, public or conversational.*—One of the worst stutterers ever known in a certain college, having a calm temperament, never lapsed from smooth and ready speech in his excellent public speaking. Practise deliberate utterance on all occasions.

2. *Master the method of firm breath-control, and never speak except on the full tide of the breath.*—This is practically the substance of some of the so-called methods of cure.

3. Speak with the tone placed *forward*, where the breath is most immediately available for supplying the power of articulation.

4. Keep the tongue, when not speaking, close to the roof of the mouth. This means that it will be more ready for speaking and also that it will not be so likely to be stiffened at its root, a serious provocative of stammering, etc.

Lisping is a different defect from the preceding—not to be classed with them—and consists of a hissing sound made by keeping the lips too close together and the tongue too near the teeth, principally the latter. The remedy is perfectly simple and efficacious: practise speaking with the lips as open

as possible and the tongue withdrawn from the teeth.

Thickness and *reediness* of tone are common defects, caused by too great elevation of the middle of the tongue, so as to narrow the passage for the breath. The remedy is to train the tongue to "lie low" by pressing it firmly against the lower teeth, then relaxing it, and at the moment of relaxation practising the pure sound which it is desired to substitute for the thick or reedy one.

CHAPTER IV

ERRORS IN ENUNCIATION

47. (1) *Errors in Vowels.*—*A as in All.* 1. Not broad enough, as “offul” for awful, “wotter” for water, etc. 2. Too broad, as waater, etc. 3. Adding r to law, etc., before a vowel, as “the law’r in such a case.”

A as in Arm (or as it should be in Ah!). 1. Flatten-
ing it to a in an, as psålm (samm) or fåther for
fåther. 2. Too long, as in äåsk instead of åsk, the
shortened form of ä.

For a standard pronunciation of a as in ah!—put
the mouth in the position of a moderate yawn, with
teeth and lips a little apart, tongue concave and
down, and throwing the tone forward, speak it
promptly. A prompt pronunciation of ä is accept-
able even in localities where it is habitually flat-
tened,—a lengthened pronunciation is not.

A as in An or Pat (except before ss, st, sk, sp).
Sometimes made ä, as in arm. The word män is

pronounced by some as män (mahn). Reference to a standard dictionary is advisable, on account of different usages and authorities in respect to this sound. Avoid *und* or *'nd*, often said for *and*.

A final as in Soda (ű). A very common fault is to add *r* before a vowel, as "There was sodar in it," "The mannar in the desert," etc.

E as in Meet. Seldom mispronounced, except by pressing the tongue too closely against the roof of the mouth, thus causing a sort of *squeak*. To remedy this serious fault, train the tongue to keep down by pressing it against the lower teeth and saying *ē* quickly, as it is relaxed, and with the mouth as open as possible.

I as in Hit. Sometimes made like *e* in *eel* by an affected nicety of enunciation—as "peety, pheelos-ophy, possibeelity, inspeeration," etc. This is not only Scotch, but also American—as a fault.

I as in Ice. Making the *ä* part of *ī* too long, as "tahime" for *time*. Remedy—pronounce the long *i* more quickly.

O as in Log and Top. Making it like the *ah* sound, as "lang" for *long*, "strang" for *strong*, etc. (very common in New York). An affectation of nicety.

O as in Old. The New England custom of saying

bōat, cōat, etc., with a shortening of the ō sound, as in *wainscot* (once a true long o in England), is now obsolete.

Oo as in Tool; oo as in Took. The usage varies in different words. Oo is long before a subtonic element, short before an atonic. Exceptions—gōod, wōod, stōod. Fōod, spōon, and sōon are wrong.

Oi as in Oil. Strangely enough, such usage as is ridiculed in the ignorant who say, "I see the p'int" (point), appears among the educated, sometimes, in an approximation to the sound of ī, as in "rej'ice" for rejoice. Remedy—open the mouth more widely at the beginning of the sound.

Ou as in Pout. Error, aou—a provincialism or *rusticism*. Remedy—Open the mouth less at the beginning, and purse the lips more closely and quickly together at the close of the sound.

Ea as in Appear. Not uncommonly spoken *eyar*, as in *Neyar* (near), *Heyar* (hear or here), in America (affectation of nicety). Not so bad as an exaggerated form said to have been heard in England as follows: "He that hath yaws to yaw, let him yaw," for "He that hath ears to hear, let him hear."

A similar affectation is heard in "raw of the sea" instead of "roar," etc.

Several examples of inadequate or undignified

pronunciation of sacred names need to be noticed here. "*God*" is pronounced as "Gawd" or "Gard." It should have the vowel precisely as in *lög*. Practise the latter word with intention to say the sacred name with the same vowel sound when it does occur. Strength and dignity may be added to the word by a firm and deliberate articulation of its consonants. "Jesus" is generally uttered with the u too obscure. To correct, say "He frees us" very distinctly and then apply the full sound of u to the name of the Saviour. "*Saviour*" should not be pronounced differently from the same word with inferior meaning, in "*Savior of his country*," i. e., not *Sav-your*, but *Sav-yür*, or vowel sound as of o in *atom*.

A very general error in the enunciation of vowels consists in changing them to entirely different sounds in unaccented syllables, as "*ecknowledge*" or "*icknowledge*" for *acknowledge*, "*Ull-mighty*" or "*Ol-mighty*" for *All-mighty* in the word *Almighty*, "*cummitted*" for *committed*, "*cun-fess*" or "*c'n-fess*" for *confess*, "*furgiveness*" for *forgiveness*, "*ubtain*" for *obtain*, "*begutten*" for *begöten*, in Nicene Creed, etc. In correcting this error be careful not to accent the unaccented syllable.

The above errors, and many others, emphasize the prime importance of correct *vowel* articulation.

(2) *Errors in Consonants*.—A positive articulation of the consonants will prevent most errors in their utterance; but in some cases special care must be exercised to pronounce them fully, especially when a consonant is doubled, either in the middle of a word, as in *immortal*, or when a word begins with the same consonant with which the preceding word ends—*e. g.*, in the Creed, “Was crucified, dead,” and “the third day”; “O God, make clean our hearts within us,” not “make lean”; “eternal life,” not “eterna-life,” in the Collect for Peace (Morning Prayer); “mortal life,” not “morta-life,” in the Advent Collect (*Cautions by Bishop Hall*).

(3) *Errors in Syllables*.—Other common errors consist in obscuring or slurring *unaccented* syllables and the small words, as “*blieve*” for *believe*, in the Creed; “*nur*” for *nor*, “*nut*” for *not*, “*unt th*” for *unto the throne*, “*atall*” for *at all*; and in running words together—*e. g.*, “*Here-rendeth the first lesson*,” “*Glory be to the Father-rand to the Son*,” “*Let us-spray*,” “*Stand in aw’ r’ of him*” (*Venite*), etc.

It should be a fixed habit in public reading and speaking to make every syllable and element of the language perfectly audible, for dignity as well as distinctness; and even in announcing a Lesson, not

to omit “*of*,” etc., as is frequently done, in consequence of inattention to this point—*e. g.*, “*Here beginneth—eleventh verse——fifteenth chapter——Gospel according to St. Luke.*”

CHAPTER V

PRONUNCIATION

48. Correct pronunciation is that which is accepted in the best usage and authorized in the standard dictionaries. It is here distinguished from enunciation. It is unwise for any one who is not a special student of this subject and an acknowledged authority in it to adopt pronunciations peculiar to himself. It is best for students to test their ability to pronounce as the dictionaries direct by a daily reading from some good author, especially in a scholarly style, and looking up all words of which they have any doubt. After a fair proficiency is thus acquired, it is well to continue to correct occasional uncertainties in pronunciation by further reference to a dictionary. Avoid the following of local peculiarities of pronunciation — provincialisms — no matter into what part of the country one may go. The clergyman should represent a standard pronunciation. Avoid all personal peculiarities in speech

as well as in anything else; also all obsolete and obsolescent forms, such as the separate pronunciation of final -ed in words found in the Prayer Book or Bible. Occasionally, for rhythmic purposes, in poetic passages, the -ed may be separated, as in "The parch-ed ground shall become a pool," but not as "The soul of our deceas-ed brother" (in the Committal), and many others which disturb the rhythm as well as the correct pronunciation.

Accept all authorized contractions, as "sēth" for "sa-ith." Observe the changes that arise in the best usage,—e. g., *pronunciation* for "*pronunshiation*,"—when authorized by the dictionaries.

Let the pronunciation be full at all times, bringing out all the vocal elements, but especially in *public* reading and speaking, according to the size of the auditorium, its acoustic properties, etc. Under difficult circumstances, it is sometimes necessary to utter every word slowly, more separately than usual, and with emphasized distinctness, so that the sound of a word may not be mingled with that of the preceding one. Perfectly formed vocables help the *economy of power*. Here the *vanish* of tone is useful (see § 33). In the Appendix will be found a list of the most common and representative mispronunciations.

PART III

ADAPTATION OF VOICE TO THOUGHT AND SENTIMENT

CHAPTER I

METHODS, AND INFLECTION

49. To express variations of thought and sentiment, the voice is changed in (1) Pitch (Inflection); (2) Breath-pressure (Emphasis); (3) Placing (Tone-color).

50. *Inflection*.—Inflection is a raising or lowering (or both) of the pitch, either suddenly or gradually, during the utterance of an accented syllable (or monosyllabic word). It is less often carried through several words, on the accented syllables, and then is called the *slide* of inflection. It is generally accompanied by a *vanish* of the voice from the beginning to the end of the syllable, but this element of expression belongs to *emphasis*.

(1) The inflections are three: (a) Rising—"Is it hé?" (b) Falling—"It is hè." (c) Compound or

circumflex—a combination of (*a*) and (*b*) in either order—rising-falling, or falling-rising—*e. g.*, “Ahâ!” “Oh, really?” “Oh, really!” “Nòt Í?” “Yes, indeed!” This may be carried to any extent for expression of sarcasm, defiance, irony, contempt, etc., as in “Cry aloud, for hê is a Gôd!”

(2) *The Slide of inflection* is another form of change of pitch—here confined to a gradual change extending through a phrase or sentence; to be noted, always, on the accented syllables. It may be rising or falling, sometimes, in expressions of very strong emotion, after the form of the circumflex—*e. g.*, “Advânce our stândards, sét upon our foès!” “Ís the chair émpy?” “Ís the sword unswâyed?” “Ó upright judgè! Mark, Jew:—Ó learned judgè!” “They that make a graven image are all of them vâny; and their delectable things shall not pròfit; and they are their own witnesses; they seè not, nor knòw, thát they may be ashàmed” (and so throughout Isaiah 44: 9–20).

In the above exercises there is a sense of slide from the word marked ' to that marked '. This *slide* is natural in impassioned expression and in connection with cumulative emphasis. (See § 57.)

The upward slide is used to connect, the downward to separate, thought.

51. *Degrees of the Change of Pitch in Inflection.*

—(1) These are said by many authorities to correspond to the musical intervals of the 2d, 3d, 5th, and octave; but experience proves that seldom, if ever, can any of these intervals be *exactly* observed in speech, for the reason that the *sudden, essential change* of pitch in inflection prevents the impression of any single pitch from remaining on the ear. Instead of attempting precision in this matter, it is better to vary the amount of change of pitch according to the amount of thought-difference, feeling, or kind of temperament. “Not yet prepared?” may be said with a quiet remonstrative rise on “yet”—3d; or with a more emphatic remonstrance—5th; while the octave would express an excessive or frantic appeal. Even the 4th could be used in a solemn appeal, or the 6th in a most impassioned-solemn appeal, or the 7th in a frenzied appeal. The amount of change is the point, rather than the exact relation of that change to the scale. The most that can be claimed for the 2d, 3d, or 5th, etc., in speech is that it *may* be and often *is* the pitch of the first or last accented syllable of a slide in inflection; and these intervals are best used in practice—for a dull ear, or monotonous voice—just before a recitation and *separately* from it, for the purpose of calling

attention to a desired change of pitch in inflection. This practice is especially desirable for the purpose of eliminating misplaced semitones from the delivery, by using the diatonic scale and *major* intervals. These semitones make a *whining* delivery, and, in fact, one that is founded on the chromatic scale (of course, unconsciously). A person of melancholy temperament or condition, or of low breathing power, may talk, habitually, in the chromatic scale —i. e., with all the natural, *major* intervals diminished (or increased in excitement) by a semitone, or smaller interval.

(2) The semitone properly used in minor 3d, etc., is a little more or less than the sum of regular or whole intervals, as in the frantic cry of “Firè!” “He is lost’!” It is natural, as in the tones of a mother soothing her child, or in the expression of pathos; but used *precisely*, as in the scale, or *prolonged*, it degenerates into whine or sing-song.

(3) The *Monotone* may be regarded as a variety of inflection because the natural changes of pitch are reduced in extent to express awe, solemnity, reverence, majesty, etc., as in “Wē prāise Thēe, Ō Gōd, wē acknowledge Thēe to be the Lōrd.” The emphasis is increased, the inflection decreased.

But, note the essential difference between a proper

monotone and *monotony* (after the fashion of intoning, to which the wrong use of monotone is apt to lead). Intoning keeps the pitch absolutely the same from the beginning to the end (except for variations at the beginning or end). It is devoid of all expression during the progress of the sentence except the one general expression of solemn, musical tone. Monotony is similar, but without the musical element, and is, therefore, a positive fault. In monotone the inflections are reduced to almost nothing, but enough is left to make speech instead of song. Continued emphasis takes the place of inflection, in part, because sentiment is more prominent than intellectuality. *E. g.*, some inflection may be noted in a not too rigid or monotonous delivery of the *Te Deum*, as marked below; with very slight changes of inflection and emphasis (the latter denoted by dotted lines).

“We práise Thee, O Gód, we acknówledge Thee to be the Lórd,” etc.

Monotone is frequently used at the *end* of solemn sentences in the Scriptures and in the Liturgy, to prevent too practical an effect, as in “Thus saith the Lórd,” not “Lòrd,” “in the world to come life everlásting,” not “everlásting” and in the *Te Deum* at the ends of *all* the sentences.

This may be called a *suspended* or *partial inflec-*

tion. Its effect is to make the conclusion of one passage an introduction to the following one or a suggestion of the expected response. It is not sing-song or monotony, but an intentional expression of a relation. At the marks ' ', used above, the pitch does not rise or fall quite to the extent of a regular inflection.

The different degrees of change in pitch, instead of being referred, precisely, to the intervals of the scale, may be called :

- (1) Monotone—less than “moderate.”
- (2) Moderate—as in ordinary conversation.
- (3) Emphatic, as in a speech.
 - a.* Light. *b.* Strong.
- (4) Dramatic—more than a fifth.

NOTE.—A Monotone is reflective.

A Rising Inflection is prospective.

A Falling Inflection is retrospective.—(Bell.)

52. *The Uses of Inflection.*

NOTE 1.—Inflection is almost always accompanied by emphasis, the one varying with the other.

NOTE 2.—Punctuation does not indicate inflection.

Inflection is used :

- (1) To mark the principal point of thought—*e. g.*,
 “This was the *first*^v gleam of hope.” “Is it this’?”
- (2) To indicate *distinction* of *meaning*. Every new

thought requires a change of pitch or emphasis, generally both—*e. g.*, “The world is full of *wrongs*’ and *évils*, and full of *wronged* and *suffering mèn*. But I do say that, of *àll wròngs*’, *slàverý* is the *grèàtest*.”—Dewey.

“*Is*’ that the wórst of *évils*? ”

NOTE.—The *falling* inflection before another word may have an almost imperceptible *rise* at the end, to suggest continuity of meaning.

(3) To indicate *contrast* or *antithesis*—*e. g.*, “As in the begin’ning, so in the end’.” Also the circumflex here, *e. g.*, “As with y^ou, so with hⁱm.”

(4) To indicate *completion* or *end* of *statement*—*e. g.*, “This was all that was sàid.”

“His property consisted of houses, stocks, and \$1000 in càsh.”

(5) A group of words, not to be especially emphasized in one more than in another, has but one inflection, at the close. Here is seen the fault of *over-inflection*, often observed in children’s recitations and in the crude recitation of adults—*e. g.*, “This’ was the hòuse that Jàck built.” The emphasis should be distributed by the *sliding inflection* through the entire phrase “house that Jàck built,” and, therefore, no inflection should interrupt it.

(6) A real series should have no interruption un-

less the members are individually emphatic. “And in her was found the blood of prophets, and of saints, and of all that were slain upon the earth” (Rev. 18: 24). But there are series with interrupting emphasis and falling inflection—*e. g.*, “And there shall be no more *cürse*; but the throne of God and of the Lamb shall be in it; and his servants shall serve him: And they shall see his face: and his name shall be in their foreheads” (Rev. 22: 3, 4). A careful distinction should be made between these two kinds of series in reading the Bible.

(7) *Restrictive phrases and clauses* should not be separated from the words modified and explained by them, by a falling inflection, as, “The pow’er that sits behind the thròne” is wrong. It should be “The power that sits behind the thròne.” [Similar to (5).]

(8) A verb like *saying*, *said*, etc., followed by a quotation, no matter how long, should *not* be separated from the quotation which is its object, by a falling inflection, as in, “And he took up his parable and said, Balaam the son of Beor hath said, and the man whose eyes are open hath said; He hath said, which heard the words of God, which saw the vision of the Almighty, falling into a trance, but having his eyes open: How goodly are thy tents, O Jacob.” —Num. 24: 3, 4.

“And he opened his mouth and taught them, saying, Blessed are the poor in spirit: for theirs is the kingdom of heaven.”—Matt. 5: 2, 3.

Note this especially in reading from the Bible, where this error of falling inflection is often heard. *Exceptions.* Occasionally, “Thus saith the Lord” may have the falling inflection, before an especially formal or solemn declaration. Also “as follows.”

(9) Inflections may lie within the lower or higher ranges of the voice, as $\frac{\backslash}{\backslash} \frac{/}{\vee} \frac{\wedge}{/} \frac{\vee}{\wedge}$, the line indicating medium pitch. Strong inflections may proceed from one range to the other, as $\frac{\backslash}{\backslash} \frac{/}{/}$, etc., but in ordinary use the falling inflection should not start in the lower range for fear of weakening at the end, and monotony, nor should the rising inflection start in the upper range, for fear of a shriek.

(10) Inflections cannot all be prescribed, but may vary with the feeling or interpretation of the reader, —*e. g.*, one may say, “A sudden shòwer put an end to their pleasure, and sent them to shelter”; while another might say with the same sense, “A sudden shower,” etc., using a slight emphasis throughout, and inflection only on “shelter” to denote completion of statement.

(11) *The value of inflection* in public reading and speaking is so great as to demand training. Its thorough and intelligent use insures the *conversa-*

tional method, but not *manner*, as the basis of all expression, in the larger delivery, which will have its larger manner and degree of expression. Excess of inflection in public utterance belittles it to the manner of a less important occasion. For weighty, dignified speech, avoid quick and lively inflections; they must be *slower* there than in conversation.

(12) A most injurious fault in public reading, etc., is the failure to give the *falling* inflection where the sense demands it to indicate the salient points of thought or the ends of statements, especially in reading the Scriptures. This fault is likely to be fostered by the recent and growing over-use of the rising inflection. The rising inflection naturally indicates question, doubt, *indeterminate* statement, leaving some of the responsibility of it to the sympathy of the person addressed. Misused, it destroys the form of statement, perhaps by a quasi-polite attempt to combine question with statement, as, "And I want some Vienna bread?" (heard in a grocery); "I went to see the Smiths?"—*i. e.*, without the required separate expression, "I went to see the Smiths'. Do you know them?"

The perpetual misuse of the rising inflection is weakening to the sense and becomes wearisome to the ear. In the public reading of the Scriptures

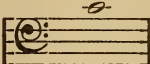
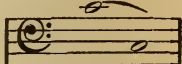
there should be no indeterminateness in uttering the Word of God, nor any economy of needed inflection.

53. *Exercises in Inflection.*

Exercise 1. Sing the diatonic scale to *ä*, the do, mi, sol, do, up and down, of the same. Also the chromatic scale.

Exercise 2. Say, "Whó?" "Is it hé?" etc., with as much *rising* inflection as possible. Say, "Whèn?" "It is falsè!" "It is glòrious!" etc., with as much *falling* inflection as possible.

NOTE.—This *falling* inflection is difficult for some on account of lack of "ear," or inefficiency of the vocal apparatus. In such cases, sing a high tone to *ä* and then start the inflected

word on that key, as  and 
Ä
He!

coming down to a low pitch. Then speak words with the same fall.

Exercise 3. Monotone.—Recite the following:

"O thou that rollest above, round as the shield of my father! Whence are thy beams, O Sun! thy everlasting light? Thou comest forth in thy awful beauty: the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave."—
 From *Ossian's Apostrophe to the Sun*, McPherson.

Also: "Thou too, hoar Mount," etc., § 30.

Also: The *Te Deum*, the *Benedicite*, Psalm 130, and Rev. 7: 9-12. (In the last let there be a *crescendo*—gradual increase of volume and emphasis—in the twelfth verse, diminishing again in "for ever and ever. Amen." The perorations of great orations are also in monotone—*e. g.*, Daniel Webster, "When my eyes shall be turned to behold for the last time," etc., § 57.)

Exercise 4. Moderate Inflection.—In ordinary statements, descriptions, narratives, etc.

Examples: "Of all that extensive empire which once acknowledged the authority of Spain in the New World, no portion, for interest and importance, can be compared with Mexico;—and this, equally, whether we consider the variety of its soil and climate; the inexhaustible stores of its mineral wealth; its scenery, grand and picturesque beyond example; the character of its ancient inhabitants, not only far surpassing in intelligence that of the other North American races, but reminding us, by their monuments, of the primitive civilization of Egypt and Hindustan; or lastly, the peculiar circumstances of its Conquest, adventurous and romantic as any legend devised by Norman or Italian bard of chivalry. It is the purpose of the present

narrative to exhibit the history of this Conquest, and that of the remarkable man by whom it was achieved."—Prescott's *Conquest of Mexico*, Chap. I.

"Among the musical disciples who assembled one evening in each week to receive his instructions in psalmody, was Katrina Van Tassel, the daughter and only child of a substantial Dutch farmer. She was a blooming lass of fresh eighteen; plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches, and universally famed, not merely for her beauty but her vast expectations. She was withal a little of a coquette, as might be perceived even in her dress, which was a mixture of ancient and modern fashions as most suited to set off her charms."—From *A History of New York*, by Diedrich Knickerbocker.

Exercise 5. Emphatic Inflection.—In lively description, with dialogue, strong antitheses, forcible arguments, and earnest appeals.

Examples: "I am loath to close. We are not enemies but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection."—Abraham Lincoln.

"Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the

head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw an army till he was fifty. Cromwell manufactured his own army—out of what? Englishmen, the best blood in Europe. Out of the middle class of Englishmen—the best blood of the island. And with it he conquered what? Englishmen—their equals. This man manufactured his army—out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet, out of this mixed, and, as you say, despicable mass, he forged a thunderbolt and hurled it at—what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now, if Cromwell was a general, at least this man was a soldier. I know it was a small territory; it was not as large as the continent: but it was as large as that Attica, which with Athens for a capital has filled the earth with its fame for two thousand years. We measure genius by

quality, not by quantity."—*Toussaint l'Ouverture*, Wendell Phillips.

Exercise 6. Dramatic Inflection.—(1) In the most passionate appeals, and in dramatic description.

Examples: "Who is here so base, that would be a bondman? If any, speak; for him have I offended. Who is here so rude, that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply."—Brutus in *Julius Cæsar*, Shakespeare.

" You souls of geese,
That bear the *shapes* of men, how have you run
From *slaves* that *apes* would beat! PLUTO and
HELL!
All hurt *behind*; *backs red*, and *faces pale*
With *flight* and *agued fear*! MEND, and CHARGE
HOME,
Or, by the *fires* of *heaven*, I 'll leave the FOE,
And make my wars on YOU: *look to 't*: COME
ON!"

Coriolanus, Shakespeare.

(2) Under dramatic inflection may be classed the *compound* or *circumflex*, which expresses satire, ridicule; or extreme pathos and indignation, etc.

Examples: "I 'd rather be a d^{ôg}, and bay the m^{ôon}, than s^{ûch} a R^{ôman}!" (Indignation.)

"I am a J^{ew}. Hath not a J^{ew} e^yes? Hath not a J^{ew} h^ands, ôrgans, dim^{en}sions, s^{en}s^es, aff^{ec}tions, p^{as}sions? . . . subject to the same d^{is}eases . . . as a Ch^{ri}stian is?" (Satire.)

"O s^{âve} me, Hubert, s^{âve} me!" (Horror.)

"Cry al^{ôud}; for h^e is a g^{ôd}; either he is t^âlking, or he is p^{ur}s^ûing, or he is in a j^ôurney, or p^{er}adventure he s^{lee}p^êth, and must be aw^âked."—1 Kings 18: 27. (Irony.)

CHAPTER II

EMPHASIS—INCLUDING STRESS

54. 1. Emphasis is, primarily and chiefly, a change of power in the utterance to express a change in the force of thought or feeling, more often in feeling than in thought. This change is from the normal and expected to the special and unexpected, thus giving the *speaker* power over the *hearer*. It is closely associated with inflection, generally coincident with it, and always on the accented syllable of a word. The purpose of inflection is to express the meaning *clearly*: the purpose of emphasis is to express the meaning more *intensely*.

Unlike inflection, emphasis is produced:

- (1) By increased breath-pressure.
- (2) By increased resonance, causing a swelling tone.
- (3) By explosive utterance.
- (4) By pause—*not* rhythmic.
- (5) By various other means, as quickened or

retarded movement, sharpened articulation, separation of syllables, etc., all of which belong to other modifications of utterance, but may be connected with emphasis, also, if used to *increase* a desired impression. Emphasis includes *Stress* and involves *Slide*, as will be shown below.

2. *Analysis of Emphasis:*

Emphasis, for convenience in study and practice, is divided as follows:

- (1) The emphasis of a word.
- (2) The emphasis of a sentence or phrase.
- (3) The emphasis of a succession of sentences.

"As every word of more than one syllable has an accented syllable, and every grammatical group of words has an accented word, so every sentence or association of grammatical groups has an accented or emphatic *idea*. Emphasis is to verbal or clausal accents what the accents themselves are to unaccented syllables."—Bell's *Principles of Elocution*, p. 135.

Word Emphasis.—This always falls on the accented syllable. The only apparent exception is when the regular accent is changed for some purpose, as "*in-deed*" for *indeéd* (satirical). But even this comes under the law of the accented syllable. The change is in accent, not in emphasis. In fact, accent, itself, is the lowest degree of emphasis, but is not included within the meaning of that term, as

here used, because accent, alone, does not necessarily emphasize thought or feeling. It belongs, rather, to the rhythm of speech (see Rhythm).

It is evident that emphasis may fall on the beginning, middle, or end of the accented syllable, alone, or may run through the entire syllable,—to express various kinds of emotion. This variation of emphasis has been called *Stress*, and has been treated as a separate principle; but as stress is nothing more or less than specially applied breath-pressure, and as emphasis is identical with it, in method and purpose, it is here included under emphasis. We have, then :

A. Word-emphasis with initial or *Radical Stress*, the breath-pressure being applied at the beginning and vanishing to the end,—thus: O-o-oh!¹ represented by ▷.

B. Word-emphasis with middle or *Median Stress*, —thus: o-O-oh! with swell of tone in the middle, represented by ◇.

This has the falling inflection delayed or held up, or coming at the end of a very short monotone or slightly rising inflection. The whole inflection of it may be represented thus .

¹ The hyphens do not indicate any break in the continuous tone. The capitals indicate the relative places of the increased breath-pressure.

C. Word-emphasis with final or *Vanishing Stress*,—thus: o-o-Oh! represented by ◁.

D. Word-emphasis with the *Compound Stress*,—thus: O-o-Oh! represented by ▷◁, or by B. intensified.

This is coincident with compound or circumflex inflection and is the emphasis of that inflection.

E. Word-emphasis with *Thorough Stress*,—thus: O-O-Oh! represented by ◻.

55. *Uses of Word-emphasis.*

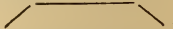
(1) Emphasis is applied, in some degree, to the principal words of any sentence, to bring out by the light and shade of utterance the meaning in its elements. It is *sentence-analysis by emphasis, to the ear*—e. g., “It is *natural* to *man* to *indulge* in the *illusions* of *hope*”; “As it *was* in the *beginning*, is *now*, and ever *shall* be.” Other than principal words are unemphasized because they are necessary merely to the grammatical structure.

(2) The *Radical* emphasis is used to call attention to the principal points of thought, or the antitheses of thought, rather than to the feeling. It gives life to statements and arguments. It has the falling inflection.

Exercise. “Come *àll!*”—“It is *splendid!*”—“And it shall be, as with the *peóple*, so with the

priest; as with the *servant*, so with his *master*; as with the *maid*, so with her *mistress*; as with the *buyer*, so with the *seller*; as with the *lender*, so with the *borrower*; as with the *taker of usury*, so with the *giver of usury to him*."—Isa. 24: 2.

The proper use of the strong or *percussive radical* adds greatly to the clearness, and prevents dulness, in the expression of abstract thought and high moral and religious reflections.

(3) *The Median Emphasis* expresses solemn, sublime, and tender *emotion*. It is especially useful in poetry, in sympathetic speaking, and in the Bible and Prayer Book, where it may be considered as the ecclesiastical emphasis, because of the constant occurrence of words that require reverent utterance. It admits of a variety of the most delicate shades, and needs much practice so as to produce the right impression and not be overdone. For instance, if unduly prolonged in the *swell* of the tone, it becomes a wail, a howl, or a whine, characteristic of the most illiterate speakers—*e. g.*, "And lose his own s-o-u-l," represented by , instead of , or, in the inflection, by , instead of . Such a misuse also interferes with *rhythm*.

Exercises :

"O *lonely tomb* in Moab's land!

On dark *Beth-peor's* hill!

Speak to these curious hearts of ours,

And teach them to be *still* :

God hath His *mysteries* of grace,

Ways that we cannot *tell* ;

He hides them *deep* like the *secret sleep*

Of him He loved so *well*."

Burial of Moses, C. F. Alexander.

"We must *all* repent."—"For thou hast made of a city a *heap* ; of a defenced city a *ruin* : a palace of strangers to be *no city* ; it shall *never* be *built*."—Isa. 25 : 2.

In the "General Thanksgiving," "for all thy goodness and loving-kindness to us and to *all* men."

In the Prayer for the "whole state of Christ's Church militant,"—"to the maintenance of thy true religion and *virtue*," "all the days of their *life*."

(4) The final or *vanishing* emphasis expresses strenuous, invincible determination, unlimited sorrow, etc.—*i. e.*, any feeling so strong as to have no sign of ending. It is seldom used in church or pulpit. A few passages in the Bible require it. The inflection is monotone.

Exercise. “Attend *all!*” (authoritative). “How doth the city sit *solitary*, that was full of *people!* how is she become as a *widow!* she that was great among the nations, and princess among the provinces, how has she become *tributary!*”—Lam. I : I.

(In similar manner to the end of the eighth verse.)

(5) The *compound* emphasis—emphasis with the circumflex inflection—expresses satire, contempt, etc.

Exercise. “What! *All?* did they *all* fail?” and see § 53, Exercise 6 (2).

(6) The *thorough* emphasis is used in some strong passages in poetry and in speeches that require sustained orotund, but is not so marked a species of emphasis as the others. It should be avoided in most places where it is misused in *heavy monotony*. It makes words sonorous throughout and is equivalent to an emphatic monotone.

Exercises. “Come one — come ALL!” — “Awake, arise, or be forever fallen.”

“What constitutes a state?

Not high-raised battlements or labored mound,
Thick wall or moated gate;

Not cities proud with spires and turrets crowned;
Not bays and broad-armed ports,

Where, laughing at the storms, rich navies ride;

Not starred and spangled courts,
 Where low-browed baseness wafts perfume to
 pride.

“No; men, high-minded men,
 With powers as far above dull brutes endued,
 In forest, brake or den,
 As beasts excel cold rocks and brambles rude—
 Men who their duties know,
 But know their rights, and knowing, dare main-
 tain—
 Prevent the long-aimed blow,
 And crush the tyrant while they rend the chain.”
 Sir William Jones.

To the above may be added the *Tremulous Stress*, expressing horror, despair, etc. It should be voluntarily employed but seldom, if ever, in church or pulpit.

Exercise. “O s-â-v-e me, Hubert, s-â-v-e me!”

56. *Sentence (and Phrase) Emphasis.*—This is applied to the word which expresses the *leading idea* among words rhetorically grouped, generally in a sentence, sometimes in a phrase. It is mostly used to express irony, scorn, defiance, and the like.

It is given in three ways:

A. By *sudden* emphasis on the particular word—

e.g., "I say without prejudice or regard for consequences, that he is a *traitor!*"

B. By use of the *Slide* of emphasis, or a gradual increase of emphasis on the accented syllables until the principal word is reached. This involves a gradual rise or fall of pitch. What has been called the slide of inflection is not justifiable except with the *crescendo* of emphasis, or, rarely, the *diminuendo*, in pathetic passages.

C. By use of the *Pause of Emphasis*. This may accentuate an entire phrase or sentence, by setting it apart,—with or without special word-emphasis. It is different from the rhythmic pause in that it interrupts the movement, and is not marked off by the *beat* of the rhythm (see Rhythm). By its length is determined the amount of feeling to be expressed at that point in the delivery. It is sometimes accompanied by *ellipsis*. Used in vivid description, startling statement, defiance, etc.

Exercises in Sentence Emphasis (slide and pause).
 "But where, thought I, is the *crew?*—their struggle has long been *over*:—they have gone down amidst the roar of the tempest;—their bones lie whitening in the caverns of the deep."

"Cæsar had his *Brutus!*—Charles the First his *Cromwell!*—and George the Third—[*in the ellipsis*,

cries of ‘*treason, treason!*’]—If this be treason—make the *most* of it!’ “The war is *inevitable*—and let it *come!*—I repeat it, sir, let it *come!*”—Patrick Henry.

Recite, also, “Brutus in *Julius Cæsar*,” and *Toussaint l’Ouverture* (§ 53). (In these, notice the oratoric interrogation, with pause.)

For sentence emphasis with slide of increase, and *emphatic* falling inflection, to express irony and scorn, read:

“They that make a graven image are all of them vanity; and their delectable things shall not pròfit; and they are their own wìtnesses; they seè not, nor knòw, that they may be ashàmed. . . . Then shall it be for a man to bùrn: for he will take thereof, and wàrm himself; yea, he kìndleth it and baketh brèad; yea, he maketh a gôd, and wôrshipeth it; he maketh it a graven ìmage, and falleth dònwn thereto. He burneth part thereof in the fire; with part thereof he eateth fìesh; he roasteth ròast, and is sàtisfied; yea, he wàrmeth himself, and saith, Ahâ! I am wàrm, I have seen the fire:—and the residue thereof he maketh a gôd, even his graven ìmage; he falleth down unto it, and worshipeth it, and prâyeth unto it [*series*], and saith, Deliver me, for thou art my God. [*Long pause,*

resume with low tone.] They have not known nor understood: for he hath shut their eyes that they cannot see; and their hearts, that they cannot understand. And none considereth in his heart,¹ neither is there knowledge nor understanding to say,—I have burned part of it in the fire; yea, also, I have baked bread upon the coals thereof; I have roasted flesh, and eaten it: and shall I make the residue thereof an *abomination*? shall I fall down to the stock of a tree? [*Pause, resume with low tone.*] He feedeth on ashes: a deceived heart hath turned him aside, that he cannot deliver his soul, nor say, Is there not a lie in my right hand?"—Isaiah 44: 9, 15–20.

57. Emphasis extended through a succession or repetition of sentences, or *Cumulative Emphasis*.

It is sometimes well to make a whole paragraph, or more, emphatic, but care must be taken to apply this kind of emphasis only to a most elevated style, which is sufficiently strong in meaning and feeling to bear it.

Exercise. "Are they HEBREWS? *So am I.* Are they *Israelites*? *SO AM I.* Are they the seed of *Abraham*? *SO AM I.*" (Emphasis in repetition.)

¹ These circumflex marks indicate the satire of the author, rather than of the idolater.

Observe sustained and cumulative emphasis, with pause, and declamatory force, with full orotund, in the following:

“While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and for our children. Beyond that I seek not to penetrate the veil. God grant that, in my day, at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind. When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still ‘full high advanced,’—its arms and trophies streaming in their original lustre,—not a stripe erased or polluted, nor a single star obscured; bearing, for its motto, no such miserable interrogatory as, ‘What is all this worth?’ nor those other words of delusion and folly, ‘Liberty first, and Union afterwards,’—but everywhere, spread all over, in characters of living light, blazing on all its ample folds, as they float

over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart,—‘Liberty *and* Union, now and forever, one and inseparable!’ ”—*The American Union*, Webster.

For cumulative emphasis recite also, “From these walls,” etc., Everett, §31.

58. The *degree* of emphasis (as of inflection) cannot be exactly prescribed for any passage or for any speaker. It depends upon temperament, which must have its own free expression, and upon the occasion, including the acoustics of the building. Wise judgment, practice, experience, and cultivated feeling are needed here, and should be diligently employed before one feels qualified as a public speaker or preacher. It is not enough to say, “This is *my* way”; but it is well to *learn* the way that will make the best use of one’s temperament, vocal power, education, and opportunity,—under due control.

One method of securing a tender, reverent emphasis, of the most refined order, should be especially cultivated. It consists in opening the resonant cavities of the throat and mouth and making words *fuller*, without manifest increase of *power*—especially when power would be offensive. In the office

of the Holy Communion, at funerals, in sympathetic or memorial addresses and the like, this use of the voice is especially desirable.

59. *False Emphasis*.—False emphasis, the indication of a crude thinker, or an unmanageable voice, must be avoided by careful study of Bible, Prayer Book, and Sermon, before the public delivery; and this study should be kept up during the lifetime, of course with a decreasing amount of uncertainties to settle.

Certain errors and difficulties are discussed below:

(1) In the Decalogue, emphasis upon “not” alone is wrong. It should be, “Thou *shalt not*,” according to the colloquial use, “can’t, won’t,” etc., and according to the “emphatic conjugation.” In the Creed, “He rose *again*,” is wrong. It should be “*rose again*,”—i. e., not a second time, but *back* from the dead.

(2) Emphasis upon the personal pronouns is often misplaced. They are simply for grammatical form, and unemphatic, except when *one* person is to be distinguished *from another*. “Suffer *us* not at *our* last hour, for any pains of death, to fall from thee,” suggests an unpleasant application to the person departed, instead of a general petition.

In regard to pronouns referring to the Almighty,

in many of the collects: "So rule the hearts of *thy* servants," is wrong; "servants" is the emphatic word. "*We* beseech thee" is generally wrong, especially in the Litany, the emphasis properly falling upon "*beseech*." "Almighty God, who hast given *us* grace" is wrong. It should be "*grace*," that word conveying the new idea.

(3) *Distributed Emphasis*. — Special attention should be given to certain expressions, the emphasis of which has been disputed—*e. g.*, some read, "And God said, Let there be light, and there *was* light," and "In the beginning was the Word, and the Word was *with* God, and the Word *was* God." Others read, "And there was *light*," "The Word was with *God*, and the Word was *God*." The author is of the opinion that the former reading, emphasizing "was," but not too much, is the better, because more in accordance with natural usage, as in the following extract from Beveridge's *The Russian Advance*: "American flour *looks* better, *tastes* better, is better than that produced in B——." This is the natural emphasis. With no emphasis on "was," in the Biblical passages, the new or additional thought is not brought out, and so the law of emphasis is ignored, if not directly violated. The new meaning in the first sentence is: "And light *came*

into being, or *was*; hence the demand for some emphasis on “was.” In the second sentence, the addition or differentiation of idea is expressed only in the words “with” and “was.” Therefore some emphasis, at least, is demanded for those words.

Now, if some regard the sacred passages quoted above as requiring a more dignified emphasis than the conversational, and if it is well to effect a compromise, where so many differ, so that the reading of those verses may not be an offence to either party, it is recommended here that the emphasis be *distributed*, in this manner: “And there *was* light,” “And the Word was *with* God, and the Word *was* God.”

“And they *spoiled* the *Egyptians*” (Ex. 12: 36) should be emphasized as marked, to bring out the particular meaning of spoil (despoil) and save the sentence from a ridiculous suggestion. “*Behold* the *man*” (St. John 19: 5) should be emphasized thus, instead of on the word “man” alone, because Pilate was urgently calling the attention of the Jews to their victim—not distinguishing him as a man from any one or anything else.

Similar study and use of distributed emphasis may be applied to many other passages, with advantage to reader and hearer.

A beautiful instance of this use was once given in the reading of St. Mark 16: 3, 4, by a celebrated preacher. It expressed the joy of the faithful women, as follows: "And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? And when they looked, they saw that the stone WAS *rolled away*: for it was very great."

(4) A common error is to substitute *drawl* for emphasis, prolonging the word instead of giving it more volume. It alters the true *quantity* of vowels and syllables, breaks up the rhythm, and is, after all, ineffective. "I be-l-i-e-v-e" is not so forcible as "Í believe," promptly uttered, and is no more reverent. "The L-o-r-d be with you" is not so correct as "Thě Lórd bě wìth yǒu."

(5) The following instances have been noted by Dr. Russell: [In 3d, 4th, and 11th note rhythmic pause.]

"Determined to sail by *Ephesus*" should be "sail *by* Ephesus."—Acts 20: 16.

"Saw in a vision *evidently*" should be as marked.
—Acts 10: 3.

"There were also two other, | malefactors," etc. Emphasize "other" and pause.—St. Luke 23: 32.

"They found Mary and Joseph, | and the babe lying in a manger." Without the pause at

“Joseph,” or with a pause after “babe,” the reading is painfully absurd.—St. Luke 2: 16.

“Servants, obey in all things your *màsters*, according to the *flesh*.”—Col. 3: 22. (Correct.)

“And they that have believing masters, let them not *despise* them, because they are brèthren.”—1 Tim. 6: 2. (Correct.)

“By that which is called the Circumcision | in the flesh | made by hands.”—Eph. 2: 11. “In the flesh” is a parenthesis.

“For then would they not have ceased to be offered?” not “òffered.”—Heb. 10: 2. Rising inflection.

“Because grèater is hé that is in y^ou than hé that is in the wòrld.”—1 John 4: 4. (Correct.)

“And he spàred to take of his own flock.”—2 Sam. 12: 4. (Correct.)

“They took him even as he wàs | in the ship.”—St. Mark 4: 36. (Correct.)

“Take heed to thyself that thou offer not thy burnt offering in *every* place that thou seest: but in the place which the Lord shall *choose* in one of thy tribes, *there* thou shalt offer thy burnt offerings.”—Deut. 12: 13, 14. (Correct.)

“Cast ye the unprofitable servant into outer darkness, *there* shall be weeping and gnashing of teeth.”

—St. Matt. 25: 30. (Correct.) [But,—read “weeping | and gnashing of teeth,” not “weeping-and-gnashing | of teeth.”]

“Surely *He* hath borne our griefs” is correct in Isa. 53: 4.

(6) *Subordination of Emphasis*.—Whole phrases or sentences are sometimes made to express their subordinate relation to the context, by a reduction of the power in utterance, as if printed in small type. This is very important in narration and dialogue. In the following examples the small type denotes the subordinated passage:

1 Kings 18. V. 24: And call ye on the name of your gods, and I will call on the name of the Lord: and the God that answereth by fire, let him be God. And all the people answered and said, It is well spoken. V. 26: Saying, O Baal, hear us. But there was no voice, nor any that answered. And they leaped upon the altar that was made. V. 30: And Elijah said unto all the people, Come near unto me. And all the people came near unto him. And he repaired the altar that was broken down.

Daniel 5: 2: Belshazzar, whiles he tasted the wine, commanded to bring the golden and silver vessels, which his father Nebuchadnezzar had taken out of the temple which was in Jerusalem; that the king, and his

princes, his wives and his concubines, might drink therein.

St. John 4: 26, 27: Jesus saith unto her, I that speak unto thee am he.

And upon this came his disciples, and marvelled that he talked with the woman: yet no man said, what seekest thou? or, why talkest thou with her?

From a sermon: "But this subject is interminable. I am circumnavigating the whole orb of human experience. There is no end to it. Yet there is this clue. When our Master says to men who are weary and heavy laden, 'Come to me and I will give you rest,' he strikes that one single note, that blessed chord, which has vibrated through the ages."

CHAPTER III.

RHYTHM.¹

[Under this heading are included all the elements of the *flow* of speech.]

60. The value of a "smooth delivery" in reading the service and in preaching cannot be over-estimated; and its effect is well understood by our congregations. It is that quality which stamps a reader or speaker as above the ordinary, aside from his intellectual ability. It is indispensable to persuasion or eloquence: with good tone it constitutes the music of oratory, which a fine voice, alone, cannot produce. In some instances, for the satisfaction of an instinctive desire for musical smoothness, resort is made to sing-song; that is, a regular rise and fall of the voice, perhaps with pauses, regardless of adaptation to the meaning or different values of the words. But sing-song is

¹ Much of the substance of this chapter was published in the *Church Eclectic* for February, 1904.

rightly regarded by the intelligent as an offence to the cultivated ear.

Now the true satisfaction of the instinct which is falsely expressed by sing-song, the remedy for that fault, and the secret of a smooth delivery, is the observance of *rhythm*. Rhythm, in reading or speaking prose, may be defined as *the vocal expression of the symmetrical and harmonious progression of thought*. The rhythmic poetic form of Tennyson's *In Memoriam*, although a meditative, philosophic poem, makes it finer than any plain prose treatise on the same subject. So, to a high degree, in the peroration of Webster's famous speech: "When my *eyes* shall be *turned* to *behold* | for the last *time* | the *sun* | in *heaven*," | etc., the strongly marked rhythm was an essential accompaniment to his sonorous tones and his finished sentiment. Read this with a slide of the voice up to "*time*" and "*heaven*" and the rising inflection and pause there, only, and you have sing-song. "*When my eyes*," etc., of even power and emphasis, would be unmusical; and, to take a metaphor from the animal kingdom, would be *plantigrade*—a flat-footed, clumsy progression.

61. The sense of rhythm, for any purpose, is best learned from the highest kind of music. In orches-

tra or chorus, the *time* is kept as an essential and predominant feature, and is absolute,—even retard or acceleration, rests or pauses, being governed by a physical or mental time-beat, with accent in every bar. The music, so-called, of congregational singing “*drags*” when the sense of exact rhythm is lacking in the singers, or is not imperatively given by a leader. Music of some elaboration is most instructive as to rhythm, because it involves so many details of melody and harmony; and it should be noticed, also, in this connection, that all properly written music is built up with phrases, and the marking of these is indispensable to an artistic performance, either in two or more parts, or in solo.

In poetry we find a second inspiration to rhythm, not absolute, but coming between the rhythm of music and that of a speech, as in the following lines from Tennyson:

“And if’ his fel’low spáke,
 His *voicé* was *thin’*, as voíces fróm the *gráve*;
 And deép *asleép* he seem’ed, yet all’*awáke*,
 And *músic* in’ his eárs his beáting *heárt* did maké.”

It will be noticed that, in poetry, the accent often falls on the less important words, the form being of more special importance than in prose, for the

sake of melody; but the accent, in such cases, is more lightly given in proper reading, and each line or phrase has its own chief emphasis, as indicated above. This adjustment shows the connecting link between the rhythm of poetry and the rhythm of prose. There is even a poetical element in good prose; but the rhythm of prose is approximate, as to regularity and exactitude, to that of poetry and music, and frequently changes its form. The question may be raised whether verses, even if rhymed, *are* poetry when the rhythmic form is largely absent throughout the lines. They are, at best, poetic thought rather than poetic form, as in Whitman and, sometimes, in Browning.

Poetry emphasizes the general truth that rhythmic expression, in some form, is demanded for rhythmic thought. All thought that is clear has its accentuation, its phrasing, its pauses. Even logic, in the syllogism, suggests rhythm. Analysis, by expression in progressive series of elements, may be rhythmical; premises, conclusions, balanced statements,—any parts of a symmetrical whole,—correspond in length and importance, and their expression is rhythmical. Spasmodic, obscure, or incomplete thinking is unrhythmical and cannot result in good poetry or good prose.

The essential elements of prose rhythm are :

1. Quantity. 2. Accent. 3. Phrase. 4. Movement. 5. Melody.

62. Quantity is the relative length of tone in syllables and monosyllabic words. It corresponds to the whole note, half note, etc., of music, and to the probable pronunciation of "long" and "short" syllables in Greek and Latin poetry. It belongs under the subject of rhythm because it is a regulation of the *time* employed in pronouncing syllables and is, therefore, one of the primary elements in the *flow* of speech.

Quantity should not be ignored because so few speakers regard it. But there are always to be observed persons of refined speech, most of them women, whose conversation becomes even and rhythmic largely from making long vowels generally of the same length, in effect, and short vowels of the same brevity. But regulated quantity should be learned in preliminary practice, not adopted, consciously, in public use of the voice.

According to the best authorities,¹ syllables may be classified, with respect to quantity, into :

(1) *Long*—*i. e.*, containing the long vowels,—*māde*, *mōde*, etc.

¹ *E. g.*, Murdoch-Russell in *Vocal Culture*.

(2) *Short*—*i. e.*, containing the short vowels, divided into:

a. Immutable—*i. e.*, such as are, from their nature, incapable of prolongation, on account of the consonants associated with them, without positive mispronunciation,—as *sick, convict, infect*.

b. Mutable—*i. e.*, such as are capable of a slight degree of prolongation, as *yet* in “not *yet* prepared?”

Also, some consonants may contribute to the lengthening of the quantity by a more *gradual formation* of their sound than usual, as in *b-oy, do*, etc., especially *b, d, g, l, m, n, r*. This applies to the reverent utterance of the word *GOD*, which should be so pronounced as to have *long* quantity.

A whole sentence may have longer quantity given to its long vowels for the expression of the greater emotions, as, “*Deep calleth unto deep*,”—“*Alone, alone, all, all alone*.”

“*We praise Thee, O God, we acknowledge Thee to be the Lord*.”

“*Holy, holy, holy: Lord God of Sabaoth*.”

“*In the beginning, God created the heaven and the earth*.”

This longer quantity, however, must be generally *uniform* or it will degenerate into *drawl*, which is unmeasured, un-rhythmic, indefinite prolongation—an element of sing-song.

63. *Accent*.—"All speech is composed of a succession of heavy and light sounds, or accented and unaccented syllables, produced by the alternate action and reaction of the larynx, this organ being subject to the law of pulsation and remission common to all muscular effort"¹ (or *impulse* and *relaxation*).

In spoken English, the distinction between accented and unaccented syllables is strongly marked. Every word has one or more accents, according to authorized pronunciation; *except*, that monosyllables and some dissyllables may not and often do not have an accent of their own, but are used as *enclitics*, throwing their accent back upon the preceding word, or as *proclitics*, throwing their accent forward to the next word, as in "He found it." "He," when unemphatic, is a *proclitic*; "it" is an *enclitic*. Such words may have the secondary accent, only, as in "In" a wor'd."

The "pulsative act," referred to, above, necessitates the utterance of successive syllables in groups, in each of which a primary accent predominates, as, mor'-al-ly, spiri'tually, "Lóok at it!" In the forming of these groups, which are sometimes called measures, and may be composed of one or more words, not more than five syllables can be included

¹ Murdoch in *Analytic Elocution*, p. 378.

in one of them, one accented and four unaccented, and each group is uttered by one impulse and one relaxation of the voice. The impulse, or accent, may be upon one word, the relaxation upon another, as in "*Fí*nd him!"

There are five kinds of accentual group or measure¹:

(1) The *Emphatic Measure*.—One syllable, long quantity, effect of accented and unaccented utterance in one syllable. "Stánd | fást!" "Crý | fíre!"

(2) The *Common Measure*.—Two syllables, as humble, indeéd,—accent on either first or second syllable.

(3) The *Triple Measure*.—Three syllables, the impulse on the first or third, the relaxation on the two others, in one word or parts of two words, as, "nátural," "spéaking in | párables," "In the énd | he was fóund."

(4) The *Quadruple Measure*.—Four syllables, in one or more words, relaxation on three of the syllables, as, cómfortingly, "Give' it to me,"—when "me" is unemphatic. "Give' it | to mé" would be in common measure. But quadruple is often made common measure by a secondary accent, as, "Gíve it to" me!"

(5) The *Accelerated Measure*.—Five syllables—the

¹ See Murdoch, *Analytic Elocution*, in part. The accent here does not indicate inflection.

relaxation in four of them, as, *spíritually*, vol'unta-
rily. This is a *possible* measure, but, in fact, is gen-
erally formed into two, one *Common* and one *Triple*,
by a secondary accent, as, spíritu- | al"-ly, vólun- |
tárilý—to prevent the *tumbling* of too many unac-
cented syllables. It is called “accelerated” because
it necessitates a very rapid enunciation of the un-
accented syllables, an evidence of the strong and
characteristic tendency, in this country, at least, for
the common and triple measures to predominate.
E. g., the Syrian immigrant says, “Je'r-u-sa-lem,”
the American, “Je-rú-sa-le”m.” Some Englishmen
say “necéssary” with *tumbling*, unaccented syl-
lables; the American, more rhythmically, says,
“nec'-es-sa”-ry. *I. e.*, in words of more than three
syllables, a secondary, or even a tertiary, accent
may be added to form an accentuation in the effect
of common time, as in In-com'''-pre-hen"-si-bil-ity,
by “accelerating” any triplet, or quadruplet, so
that the *quantity* is even.

Words may be so arranged as to make an agree-
able and measured sequence of accents—*e. g.*, “He
was *thére*, álways, for bússiness *that was impor'tant*”¹
may be changed to, “He was álways *thére* for im-
por'tant bússiness.”

¹ Accelerated—toward the last syllable of the measure.

The only excuse for pronouncing the final *ed* of the past tense, separately, in the Bible, is the demand for rhythmic accentuation, as in: "The párch-ed gróund shall becom'e a poól," and "A brúis-ed reéd shall he nó't break." But "Hallowed" is better than "hallow-ed" in *saying* the Lord's Prayer. It is clearly seen, in the foregoing explanation, that agreeably regulated accent works into rhythm.

The examination of the *Measure* shows that there are metrical "feet" in prose as well as in poetry, also that the accent of a measure or foot is not necessarily on the first syllable of a word. For these reasons, prose rhythm is best formed on the basis of the metrical *foot*, not on the musical "*bar*," the accent of which is always on the first note, or beat. The effort, in some former treatises on elocution, to mark off prose in bars seems mechanical, unreal, irritating, and often futile. In fact, no arrangement, of much length, according to the *bar*, can be made without frequently introducing pauses, or *rests*, at the beginnings of the bars to eke out the measure. These difficulties may explain why prose rhythm has been so much neglected or misunderstood. But as the sense of rhythm arises in musical feeling, where the time and accent are absolute, and comes through the modified and less exact forms in poetry, as in *language* distinguished from music, and *then* finds satisfaction in a close *approxi-*

mation to poetic form and more distant approximation to musical form, it seems more correct and natural, and certainly is more effective, to base the rhythm of prose, not upon the musical *bar*, but upon the poetic *foot*, with a poetic freedom in location of accent.

Various poetic feet enter into prose, as will be seen in the following illustrations:

Quick, nervous appeals and the like may be dactylic, as "Give' him his | due!" or anapestic, as, "In a word' | he is false'!" The Trochee is found only in the briefest expressions, and therefore needs no consideration. Feet accented on the first syllable do not enter largely into serious prose, being too light and lively in effect for sustained expression. But the *Iambus*, $\cup$ —, is the prevalent foot in all urgent or eloquent speech, especially when that is long sustained and periodic, and leads up to a climax. (See Note II, Appendix.) The coming instead of the departing accent is consistent with the coming word of emphasis, as in

"No *ey'e* | has *séén* him, |
 No *eár* | has *heárd* him, |
 The *sé-* | cret is' | his *ow'n* | and it" | is *sáfe*."

Webster.

"Is" and "it" have very light, secondary accent, enough for the special distinctness of oratory; "him" in both instances

stands precisely as the additional syllable at the end of a line of poetry, and as an enclitic in Greek. The general effect is decidedly Iambic.

The following Trochaic or musical-bar arrangement is contrasted with the Iambic:

“It re- | mains with | you then | —to de- | cide | whether that | freedom | —at | whose | voice | —the | kingdoms of | Europe | —a- | woke from the | sleep of | ages | ” etc. (Quoted as marked; the accent is on the first syllable of the bar and — indicates a rest instead of the missing primary accent.)

The poetic or Iambic:

“It | remains’ | with yóu | —then’ | ⁽²⁾to decíde | ¹whether | that free’- | dom at” | whose voice | the king’ | ⁽²⁾doms of Eú- | ⁽²⁾rope awóke | ⁽²⁾from the sléep | of á- | ges,” etc.

Recite the two arrangements rapidly with strong accent to test the rhythm. Anapests are found in this as in many poetic lines, without marring the Iambic effect. They are “accelerated.”

Recite also:

“I | am the res”- | urréc- | tion | and the life’ | saith the Lor’d | —hé | that belíev- | eth in mé | —though | he were deád | —ye”t | shall he live’ ” (*Anapestic*).

¹ Rhythm interrupted, or, better, a measure of four syllables, as | whether that free | .

² Anapests.

In the above examples it is seen that prose rhythm is liable to *interruption* or cessation of foot-form, and to change of foot, as in poetry. But these would be fatal to musical arrangement. An unvarying regularity of accent, like the *scanning* of poetry, would be artificial and obnoxious; but, as a *basic element* of rhythm, recurring accent, with proximate regularity, is real, and a large contribution to the smoothness of delivery.

Rhythmical accentuation in delivery gives ease to articulation. It also helps to prevent the eccentric, exaggerated, or misplaced emphasis which belongs to sing-song, especially the undue prominence given, sometimes, to prepositions, conjunctions, and pronouns that are grammatically necessary, but not emphatic. For example, "All the deceits *of* the world," "the communion *of* saints," "the forgiveness *of* sins," and the like, are wrong. ["Light *of* light," etc. (right), in the Nicene Creed, are exceptions, the "*of*" having there a peculiar meaning requiring emphasis.] "For all *thy* goodness" (Gen. Thanksgiving), "Let all the earth keep silence before *him*," frequently heard, are wrong. They should be, "For *all* thy goodness," "Keep silence before him," *i. e.* "in his *presence*," not "in *his* presence," because in either example there is no

possible doubt as to whose goodness or presence is referred to. "As it was in *the* beginning" (too rigidly rhythmic) for "As it *was* | *in* the beginning." "Lord God of Sabáoth" for "Lord God of Sáb-aoth." And so in scores of examples that might be cited.

64. *Phrase* or *Phrasing*.—This is an element that may or may not include prosodial feet. It is the grouping of words in the delivery (not necessarily by following the punctuation), so as to concentrate attention upon a section of the thought and individualize it, differentiate it, or cause it to balance another phrase.¹ Phrasing is effected by (1) Pause, which separates from surrounding words; or by (2) A gradual approach or slide to the chief emphasis on the last accented syllable. This pause may be just long enough to make the separation, or it may, for emphasis, become a part of a phrase, and in that case must have its rhythmical measure, short or long, according to the emphatic or solemn character of the style. Too long a pause for emphasis, only, may cause attention to relax by disturbing the rhythm; too short a pause may fail to effect the phrasing.

Apart from poetic feet, but not from poetic suggestion, we may regard phrasing as the most

¹ See Note III, in Appendix.

characteristic and essential element of prose rhythm. It may or may not include a regular accentuation, but the swing and balance of phrases, varied in force and time, make a flexible medium for the expression of rhythmic thought, prevent sing-song, and constitute, with fine tone, the music of oratory.

In cases where phrases balance one another, a long one may be spoken more rapidly, or a short one more slowly. The few words are likely to be more weighty, individually, than the many words of a longer phrase, as:

Yet we súf- | fer oursel'ves | to go ón || yéar | after yéar | . The second phrase may take about as much time as the first.

[In this and in many cases, the speech-phrase is the passage between pauses, and may be a grammatical sentence.]

As an example of proper phrasing the Prayer of St. Chrysostom is marked, below:

“Almighty God ¹ || who hast given us grace (1) | at this time with one accord to make our common supplications unto thee; || and dost promise (1) | that when two or three are gathered together in thy name | thou wilt grant their requests; || Fulfil, now,

¹At these lines which indicate a single or double pause, in some cases the pause is almost imperceptible, a slight *lift* of the voice on the last word of the phrase taking its place, as at (1).

O Lord, | the desires and petitions of thy servants, |
as may be most expedient for them ; ||granting us in
this world (I) | knowledge of thy truth || and in the
world to come | life everlasting.”

The rhythmic character of the Bible and the Prayer Book is generally admired. The translators and compilers seem to have been saturated with the essence of Hebrew poetry and the rhythm of the Elizabethan English. Why should not the reading correspond? The rapid, monotonous utterance in “short services” is inexcusable. Far better to abbreviate than to scramble.

In sermons, the same principles apply, especially in passages intended to persuade or inspire. It is often well to recast a sentence, while writing, so that it may be spoken rhythmically. But, on the other hand, there may be some sentences, especially in our modern, nervous, writers, which seem to be made unrhythmic for the sake of producing a succession of strongly individualized emphases, or for the lack of language more adequate to express the desired meaning. An example is taken at random from one of Bishop Brooks’ sermons, with the rhythm, phrasing, etc., indicated: “Now *use* the *il-lus-tra-tion*. I *do* not *know* that I can *state* it *better*” (regularly iambic). “The law of *constraint* | is that which

grows out of man's *outward relations* with *God*. || The law of *liberty* | is that which issues from the tendencies of a man's *own nature* | *inwardly filled* with *God*." This is unrhythmic except in the balance of sentences and phrases, which reveals the rhythm of the thought. But, as the writer comes to the conclusion of the paragraph, the style changes into the rhythm of accentuation: "Just as *soon* as a *man* gets into such a *condition* | that every *freedom* | sets toward *duty*, | *then* | *evidently* | he will *need* no *law* | *except* | that *freedom* | and all *duty* | will be *reached* and *done*."

Other examples of phrasing will occur in the quotations that follow, in this chapter.

65. *Movement*, or the *rate* of utterance.

(1) This would be of no consequence unless connected with the preceding elements of rhythm, for it is a regulated and measured movement, alone, that belongs to the art of delivery, as a *tempo* marked off by beats, alone, belongs to music.

For convenience, movement may be divided into *slow*, *moderate*, and *quick*. The moderate movement may be considered as the natural rate of ordinary speech, where there are no peculiarities, in calm description, statement, and argument. It has various degrees of speed within its own limits. Slow

and quick movements are those especially used for solemn or emphatic effect. They, only, need attention.

(2) In general, three cautions may be observed by each speaker in regard to this element :

a. To ascertain if his own natural rate of utterance in reading or speaking, appears to good judges abnormally fast or slow; if it does, to practise the opposite kind of movement.

b. To observe that every passage of strong meaning or emotive power needs its own appropriate movement, which must be followed, or the effect of the passage will be entirely lost. The torrent of words affected by some speakers, as if rush meant solid fervor, is fatal to rhythmic delivery, and leads almost inevitably to sing-song. Tumultuous thinking results in unrhythmic style, however forcible it may seem, and the language of it is not easily understood by the multitude.

c. To change the movement from moderate to slow or quick, etc., as changes occur in the passages delivered. An undeviating rate is monotonous and wearisome. In the same chapter in the Bible, in the same sermon, there may be several changes of sentiment which should affect the movement.

(3) For practice in slow movement, read Genesis 1 :

1-13, Psalm 130, and the Burial Service, especially the Committal.

4. For practice in moderate movement, read the Exhortation in the Prayer Book. Also, apply this rate to the first part of sermons.

5. For practice in quick movement, which for the sake of command of articulation, etc., should be made by degrees as rapid as possible, and then adapted to the passage, recite:

- (a) "Behind shut the postern, the light sank to rest,
And into the midnight we galloped abreast.
Not a word to each other; we kept the great
pace,
Neck by neck, stride for stride, never changing
our place;
I turned in my saddle, and made its girth
tight,
Then shortened each stirrup, and set the pique
right,
Rebuckled the check-strap, chained slacker the
bit,
Nor galloped less steadily, Roland, a whit."
Browning.

(b) "To form an idea of Cæsar's energy and activity, observe him when he is surprised by the

Nervii. His soldiers are employed in pitching their camp. The ferocious enemy sallies from his concealment, puts the Roman cavalry to rout, and falls upon the foot. Everything is alarm, confusion, and disorder. Every one is doubtful what course to take—every one but Cæsar. He causes the banner to be erected, the charge to be sounded, the soldiers at a distance to be recalled—all in a moment. He runs from place to place; his whole frame is in action; his words, his looks, his motions, his gestures, exhort his men to remember their former valor. He draws them up, and causes the signal to be given—all in a moment. The contest is doubtful and dreadful; two of his legions are entirely surrounded. He seizes a buckler from one of the private men, puts himself at the head of his broken troops; darts into the thick of the battle, rescues his legions, and overthrows the enemy.”—*Julius Cæsar*, J. S. Knowles.

6. Note that expressions of approval and pathos are slow; *e. g.*, the Beatitudes (Matt. 5), Matt. 25: 23, and the story of the crucifixion; of disapproval, are quick-moderate (Matt. 25: 26, 27).

Note *change of movement* in dialogue, as from the light, thoughtless words of the woman of Samaria to the grave and gentle replies of our Lord. (Note

also tone-color here.) Also in the Parable of the Prodigal Son, Luke 15: 11-32. V. 12, quick. V. 14, slow. Verses 17-19, slow. V. 20: "And he arose and came to his father" (moderate). "But when he was yet a great way off" (slow), "his father saw him, and had compassion on him, and *ran*, and *fell on his neck*, and kissed him" (increasing in quickness).

Note also that a parenthesis is quick, if unemphatic, slow if emphatic; *e. g.*, Eph. 2: 5, "By grace ye are saved" (slow).

7. The subject of movement is a very complex one, and explicit directions cannot be given; but much study and practice should be devoted to it.

66. *Melody*.—In music this term is used to denote an agreeable succession of sounds, not all on the same pitch, and giving the impression of a beginning, a progression, and an ending, like a complete sentence in speaking. It is often equivalent to "tune" or "air." In elocution the term is limited to agreeable successions of pitch, both in single words and in successive phrases and clauses. It consists of the "employing and combining of inflections" (Raymond). In conversation, every utterance contains changes in pitch, as we saw under "Inflection" (§ 50).

Examples: "Is he here?" } He *was* heré. }

 — — / — — / }

"Where has he gonè?" }

— — — \ ? }

In poetry we observe similar changes.

Example:

"For *wò*man is *nòt* undevelop't *mán*,

— — — — — /

But *divèrse*: could we make *hér* as a *mán*,

— — \ : — — — / — — /

Sweet Love were slàin: whose dearest bond is this,

— / — — \ : — — — — \

Not like to líke, but líke in difference."

— / — / , — / — \ — —

In well-written prose, the successions of pitch are strongly marked in its proper delivery, as in,

"She was dead. Dear, gentle, patient, noble Nell

— — — — —

was dead."

— — .

The above marks are used to indicate the possible *relative* changes in separate words. As will be evident, in many cases these changes run into each other, producing the *slide of inflection*, and with this there is always the *slide of emphasis*; *i. e.*, the change of pitch and emphasis runs through the sentence, clause, or phrase, without abrupt break anywhere.

NOTE.—Change of pitch regulated by thoughtful sentiment is *Melody*. Change of pitch unregulated by thought is *Sing-song*.

Other examples, illustrative of melody, may be found in this book, especially those of marked beauty of style, among which may be mentioned: Webster's *The American Union*, Everett's *Love of Liberty*, both in sonorous melody; *The Death of Little Nell*, by Dickens, throughout, in pathetic melody.

67. Although we find, as shown by the examples, strong reasons for securing that musical and poetic culture which shall so train the ear that rhythmic reading and speaking shall become an instinctive necessity, yet rhythm must be regarded as a *means* and not an *end*. The rhythm may be strongly marked in practice for training, but in the ordinary rendering, it is safest to *give the sense*, and let the

rhythm, whether in prose or poetry, take care of itself, which it certainly will, after sufficient training, remaining as a desirable element of the “*swing*” and “*flow*” of speech and the basis of that general movement, fast or slow, which distinguishes one passage, throughout, from another, just as the “tempo” of one “movement” of a symphony differs from that of another.

The practising of rhythm corrects many faults of expression; for rhythm is vivid, musical, and agreeable—the method of culture. Sing-song is mechanical, involuntary, tedious, and undignified—a crude expedient. “Sing-song is the rhythm of feeling without the rhythm of ideas” (Dr. Curry). Breathing and gesticulation, or any oratorical action, can be made to fit in with the rhythm of thought and speech, and then, if the foregoing principles are observed, the whole personality of the speaker is in harmonious activity.

68. *Exercises in Rhythm.*

1. The rhythm of a clear, simple, and fervid style, especially as shown in successive phrasing and balanced emphases, like the throbbing of a great heart, is finely exemplified in the following passage from Lincoln’s second inaugural address: “*Fondly* do we *hope* | *fervently* do we *pray* | that this *mighty scourge*

of war | may *speedily pass away*. || Yet, | if *God wills* that it *continue* || until *all the wealth* | *piled* by the *bondman's* two *hundred and fifty years* of *unrequited toil* | shall be *sunk*, || and until *every drop* of *blood* | *drawn* by the *lash* | shall be *paid* by *another* | *drawn* with the *sword*— || as was *said* three *thousand years* ago, | so still it *must* be *said*, || 'The *judgments* of the *Lord* are *true and righteous altogether*.' "

2. Mark in the above manner, or with the prosodial feet, also, the following quotations, and recite them accordingly :

From these Walls.—Everett. § 31.

The Death of Little Nell.—Dickens. § 31.

The Church of God.—De Koven. § 31.

The American Union.—Webster. § 57.

PART IV

GESTURE ; OR, EXPRESSION BY ACTION

69. *Gesture, its Scope and Meaning.*—Gesture includes every physical position or motion which can be used to suggest, emphasize, or symbolize thought or emotion. It is a natural accompaniment to mental activity in speech. It completes the harmony of mind and body and of the whole personality in the act of expression. It is true and effective when it originates in the psychic condition, false and useless when it is mechanically supplied through imitation or indistinct purpose. It holds the eye of an audience while the voice holds the ear. It is more expressive of emotion than of thought and, therefore, is properly used in oratory to intensify and complete vocal expression, rather than as a substitute for it, as in pantomime. The delivery of the Apostles' Creed in the sign-language of deaf-mutes is an instance of the power of gesture to almost equal the vocal expression of what is familiar and expected. Whatever gesture is properly

employed is as important as the voice to complete oratoric effect, and no speech or sermon should be delivered without expression through action. (See Note I, in Appendix.)

70. In this manual there are presented only the main principles of gesture with their most prominent applications. For detailed analysis and illustration of all possible gestures, the student is referred to the various treatises on this subject. What is given here is intended to be sufficient for those who are training to be preachers.

Gesture, as above defined, may be classified as follows :

1. Gesture of attitude.
2. Gesture of the head.
3. Gesture of the face.
4. Gesture of the hands.

This is the order in which the development of physical expression occurs in speaking. It proceeds *from within outward*, from the general to the particular. Each class involves any that precedes it, not necessarily any that follows it.

71. *Gesture of Attitude*.—This precedes all other gesture, as the trunk of a tree the branches, in the history of its growth. It has also a meaning of its own. It may be: 1. *Normal*. 2. *Special*.

1. The *Normal Attitude* should be with head erect, body well poised on one foot, the other foot, with relaxed leg, being at an angle of about seventy degrees to the line of direction of the supporting foot. This attitude, when easily taken, indicates calmness, self-control, and readiness for further expression.

The position of the feet may be transposed from time to time, for muscular relief, and to emphasize naturally a marked change in the progress of the speech. But such change should be made at the right moment. "The changes of position should always be made (except only the retiring movement, at the close of a paragraph, or of a division of the subject) *during* the act of speaking, and not at the pauses" (Prof. Russell). Too frequent changes, or changes without rhetorical occasion, are nervous, abnormal, and belittling to the general effect.

This normal attitude should give the feeling of perfect physical poise, and may be acquired by the practice of Exercise 1, § 24. The entire bearing and feeling of the speaker (and, sometimes, of the audience as well) may be uneasy or awkward, if the feet are too wide apart, or too near, or if the attitude is not firmly and gracefully erect.

All of the above has full application on the

platform, in ordinary garb. In the pulpit and in vestments the effect of the attitude on the audience is from the waist up, only, but upon the preacher the effect of the whole attitude is the same, and should be secured.

2. The *Special Attitude*.—For purposes of particular expression or general emphasis; *e. g.*, *more firmly erect*, or even drawn back, to express determination, conviction, indignation, opposition, etc., especially at the moment of change from one position to another, perhaps swaying a little with a forcible head or hand gesture; or *relaxed*, to express gentleness, courtesy, humility, fear, etc.

72. *Gesture of the Head*.—Besides contributing to the general attitude, the head may be very expressive of mental and emotional variations:

1. By inclination forward and downward, in the following degrees: A. Courtesy. B. Affection. C. Deference. D. Reverence. E. Humility.

2. By lifting it upward and backward, as follows: A. Affirmation. B. Conviction. C. Determination. D. Hope. E. Enthusiasm.

3. By turning it away from the front: A. Negation. B. Contempt. C. Horror (backward and upward).

73. *Gesture of the Face*.—This follows or accom-

panies gesture of the head, but has also its special use. A mobile face is essential to an orator, not in dramatic or exaggerated degree, but in slight motions which indicate mental or emotional activity. The whole face may be firmly set or gently relaxed. But none of its expressions should become involuntary or merely habitual. They should be symmetrical in every instance (except for humorous purposes), and, in many cases, need training, or, at least, correction, as, for instance, to remove the awkwardness of a one-sided use of the mouth—too firmly compressed lips—too trap-like shutting of the mouth (mannerism)—too relaxed a lower jaw, suggesting looseness of purpose, or indecision. The most expressive, because mobile, features are the eyes and the mouth—the other parts of the face taking different tone from the movements of these.

The *eyes*, “the windows of the soul,” come first in importance. Whether one is using a manuscript or not, they can establish a communication between speaker and audience,—but rarely by fixing the gaze on any individual. The eyes (with the voice) are the chief media of the “magnetism” of an orator, and are the focus of attitude; head, face, and hand, when used together. Fixing the eyes on a manuscript kills magnetism, and even sympathy and

attention, to a large degree. When reading, the glance that collects the words of a phrase, in advance of utterance, should be taken at the pauses, so as not to interrupt the continuity of the eye-communication. In fact the expressive eye is a gesture of mutual intelligence. The eyes follow the movements of head or hands.

The *mouth*, by the mobility of the lips, can serve to indicate many phases of feeling from rigid determination to the blandest benevolence. A great orator of thirty years ago was often seen to prepare his audience for a humorous remark or illustration by the quaint curl of his upper lip, visible to all who were held by his eye. (This is introduced for illustration, not for imitation.)

74. *Gesture of the Hands*.—In this action, the arms are included, but no movements of the arms have grace or force except as they reach conclusion in the hands. Hence they are included under this head.

Gesture of the Hands may be divided according to the psychic attitude, into:

1. Gestures of the Conversational Plane.
2. Gestures of the Oratoric Plane.
3. Gestures of the Dramatic Plane.

(1) Gestures of the Conversational Plane arise

naturally in animated conversation. They radiate from the elbow and involve but little action of the upper arm, but may be accompanied by gesture of the head and face.

They are appropriate to simple, unimpassioned, but slightly emphatic discourse, to introductions, etc. They are used more in easy, extemporaneous speaking than in emphatic oratory, and are the normal, spontaneous gestures as contrasted with those for special effect.

(2) Gestures of the Oratoric Plane radiate from the head, *i. e.*, in the lines of motion which the hands take, and demand more muscular force than the conversational. The whole arm is involved, and the attitude of the trunk is more firm to support them. In making them, the trunk should sway or yield to the arm motion only when the utmost emphasis is to be expressed. Thus does the gesture proceed from a fixed point or base, and correspond to the mental attitude and action.

(3) Gestures of the Dramatic Plane.—These are above, below, or more extended, more rapid and forcible than the gestures of the other planes, and often involve unusual attitudes and movements. They may be pantomimic, startling, intensely emphatic. They are appropriate only rarely in regular

oratory. If frequently used, they become a mannerism. Used in excess, they have sometimes marred an otherwise brilliant delivery, as in the case of a certain orator, who, as Wendell Phillips said, acted in speaking, "like a monkey in convulsions."

Dramatic gestures are generally out of place in the pulpit. On the platform, on secular occasions, they are sometimes very effective. Abraham Lincoln, when summing up his argument in a great speech in Cooper Union, New York, just before his election, stooped to the platform with his tall, gaunt form, extended his long arms as low as they could reach, and then, as he came to his conclusion, drew himself and his arms upward, as if to gather into one gigantic grasp all the points of the discussion. That was a grandly forcible — if not entirely graceful — dramatic gesture.

75. *General Qualities of Gestures with the Hands.* —According to the principle named in § 69, there are certain general qualities of all gestures, which agree with psychic conditions; such as are mentioned by Mr. Gilbert Austin in his *Cheironomia*:

"Magnificence," expressed by movements suggestive of a large sphere of thought and action — contrasted with feeble, awkward, undecided movements.

“Boldness” and “energy,” indicated by the strength and precision of the stroke of the gesture.

“Variety,” showing the response of the gesture to changes in sentiment. It prevents the constant recurrence of the same, or a favorite gesture, or anything like “pump-handle” motion.

“Simplicity,” showing an exact correspondence to the sentiment, not exceeding or falling short of it. Opposed to this is *affectation*, or the use of merely imitative gestures.

76. *The Particular Use of the Hands.*

NOTE 1.—For practice in developing strength, precision, and flexibility, use Exercise 9 *d* and *e*, § 24.

NOTE 2.—All gestures start from the primary position, *i. e.*, hands hanging easily at the sides.

The hand is used in the following ways:

1. *Supine*.—Palm upward, forefinger straight, thumb at angle of a little less than 40° to the forefinger, two middle fingers together, little finger slightly apart. General position like that taken in cordially offering the hand to a friend.

Great care is generally necessary in learning the use of this position to see that the fingers are extended sufficiently and with nervous tension. The slightest inward curve gives the impression of feebleness or vacuity. A little observation shows that the muscles governing the thumb, forefinger, and little

finger are much stronger than those affecting the two middle fingers. This fact is apparent in piano-playing, and is the natural reason for the standard directions for the supine position. To correct feebleness, and lack of openness, in practising Exercise 10 *d*, § 24, see that at the instant of full extension, a slight muscular *tension* is felt all the way from the upper arm to the tips of the thumb, forefinger, and little finger.

The general meaning of this position is *assertion*, whether affirmative or negative.

2. *Prone*.—Palm downward (same relative position of fingers and thumb as in the supine).

General meaning—*superincumbency* or superposition, whether for good or ill, including a great variety of effects, all different from those produced by the supine. The prone, with flat palm, rejects, represses, blesses, etc.; with forefinger made a little prominent, it particularizes, localizes, warns, etc. The elevation adopted is important.

3. *Both Hands*, in either supine or prone position, have the additional force of expansion or extension of space, thought or feeling, comprehension, etc. Are also used to strengthen the effect of one.

4. The *Vertical Hand*, palm to the front, expresses strong aversion, contradiction, etc., as with "Drive *back* the heathen invaders!"

5. The *Index Finger*, with other fingers closed on the palm and thumb at angle of 30° to the fore-

finger, or down on the second finger, expresses special designation, precision, scorn, contempt, etc., as with, "*Thou art the man!*" "*Thou traitor!*" "*Right there is the point!*"

This gesture should not be constantly employed for ordinary, assertive emphasis.

N. B.—In the use of the foregoing gestures the angle of the arm, on the horizontal plane, with respect to the central line of the face is ordinarily about 45° . Gestures outside of that angle indicate remoteness; inside, nearness.

6. The above are the primary, or ordinary gestures. Special gestures belong, generally, to the dramatic plane, as: clenched fist, folded hands, clasped hands, hands with palms together, arms folded, hand on heart, hand to ear, hands stretched to the utmost above the head, etc.

7. The *Left Hand*, alone, is inferior, subordinate, and occasional; used sometimes for contrasts and locations. Should be used sparingly.

8. *Transitions* may be made from one gesture to another, without return to primary position, but always in successive curves.

The practice of transition is excellent for grace in gesture.

9. *Exact place of Gesture*.—"The true time of movement is in exact coincidence with emphasis,

and falls appropriately on the accented syllable of the emphatic word. The voice and the body are thus kept in simultaneous action with the mind. Movement so performed never obtrudes itself on the attention, but becomes a natural part of the whole delivery."—Professor Russell.

The preparatory motion proceeds with the words leading up to the emphatic word; if there are none such, as in "Arm! Arm!" the motion begins in a pause before the word, but is mostly *with* the word.

10. Gestures are further classified as follows:

A. *Designative*.—For pointing out, discriminating, locating, etc.

Examples: "Thou art the man!" (index finger). "Here was the blood of the patriots shed" (palm prone).

B. *Descriptive*.—To emphasize general or marked aspects of objects, scenes, etc., not literal or pantomimic unless of the dramatic plane.

Example: "The whole land was overshadowed with gloom" (both hands prone).

C. *Significant*.—To indicate moods, mental actions, etc.; as, finger on lip (silence), hand to the ear (hearkening), arms folded (determination, self-assertion; favorite attitude of Napoleon I.), arms crossed on breast (as in prayer, resignation, penitence,—

e. g., with "God be merciful to me a sinner" (in quoting from the parable of the Publican), gestures of the head to express reverence, etc.

D. Under the last head may be included *Figurative* gestures, or gestures of analogy; as with "Crush the enemy!" "Put down that crime!" (palm prone). The physical motion is analogous to the mental action. Both hands extended, prone, are a symbol of overshadowing, which, with *gentle* downward motion may figure a *blessing*; with *forcible* downward motion, a *crushing calamity*.

E. *Assertive*.—Either in the emphatic, oratoric plane, or in the unemphatic, conversational plane; as with "You *cannot* conquer America." "He is *true* in *every* intention!" Generally with right hand prone; sometimes with both hands.

77. *Gesture and Occasion*.—Gesture should be regulated by occasion and circumstances—in various degrees, from the conversational to the dramatic style. Ordinary narrative, description, etc., admit of the conversational; argument, appeal, etc., of the oratoric; some intense and vivid descriptions, and impassioned appeals, of the dramatic.

But, in the pulpit, all gesture should be moderate and should not touch the dramatic degree. Graceful and dignified action should accompany pure and

noble tone. Better is it to have little gesture than too much. If gestures are used, they should be of the attitude, head, face, and hands together, not of one kind alone; especially of the head, if there is an inclination to use head for hands. Any constant repetition of the same gesture, whatever it may be, without others to make variety, either of attitude, head, or hands, is a reprehensible mannerism.

78. *Exercises.*—These exercises are appended merely as suggestions. Each speaker must work out his own gestures.

INDEX TO ABBREVIATIONS

a. ascending.	l. (final), lateral.
b. (initial), both.	o., oblique.
b. (final), backward.	p., prone.
b. h., both hands.	r., right.
d., descending.	rep., repeat.
f., front.	r. h. (initial), right hand.
h., horizontal.	s., supine.
ind., index finger.	sus., sustain.
l. (initial), left.	upl., uplifted.
l. h., left hand.	v., vertical.

Conversational Plane:

“Now, fellow-citizens, in regard to this matter
r. h.
 about a contract between myself and Judge Trumbull—I wish simply to say, what I have said to him before, that he *cannot know* whether it is true or
r. h. p. d.

not, and I *do know* that there is *not a word* of truth
r. d. r. h. p.
in it. And I have told him so, before. I don't
want any harsh language indulged in, but I do know
how to deal with this *persistent insisting* on a story
r. h. d. f. rep.
that I know to be *utterly without truth*. It used to
b. h. h. o. p.
be the fashion amongst men that when a charge was
made, some sort of proof was brought forward to
establish it, and if no proof was found to exist, it
r. h. d. f.
was dropped. I don't know how to meet this kind
of argument. I don't want to have a fight with
Judge Douglas, and I have no way of making up
an argument into the consistency of a corn-cob and
stopping his mouth with it. All I can do is good-
v. f.
humoredly to say, that *from the beginning to the end*
b. h. o. h. sustained to next gesture
of all that story about a bargain between Judge
Trumbull and myself, there is *not a word* of truth in
b. h. o. p. d.
it."—Lincoln.

Oratoric Plane:

"From these walls a spirit shall *go forth* that shall
r. h. a. o. s. r. h. s. d. o.
survive, when this edifice shall be like an unsub-
stantial *pageant faded*. It shall *go forth*, exulting
r. h. s. d. o. r. h. s. d. o.
in but not abusing, its strength. It shall *go forth*,
r. h. s. d. o.
remembering, in the days of its *prosperity*, the
r. h. s. a. o.

pledges it gave in the time of its *depression*. It
r. h. s. d. o.
 shall *go forth*, uniting a disposition to *correct abuses*,
r. h. s. d. o. r. h. s. d. o.
 to *redress grievances*. It shall *go forth*, uniting the
rep. r. h. s. d. o.
 disposition to improve, with the resolution to *main-
 tain and defend*, by that spirit of unbought affection
b. h. s. d. f.
 which is the chief defence of nations.”—Everett

“What was it, fellow-citizens, which gave to
 Lafayette his spotless fame? The love of *liberty*.
r. h. s. d. o.
 What has consecrated his memory in the hearts of
 good men? The love of *liberty*. What *nerved* his
r. h. s. d. o. r. h. s. d. o. sus.
 youthful arm with *strength*, and *inspired* him, in the
rep. r. h. s. a. o.
 morning of his days, with *sagacity* and *counsel*?
r. h. s. a. o. rep.
 The *living love* of *liberty*. To what did he sacrifice
rep. rep. rep.
power, and *rank*, and *country*, and *freedom itself*?
r. h. s. d. o. rep. rep. rep.
 To the *love* of *liberty* *protected* by *law*. . . .
r. h. s. a. o. rep. rep. r. h. s. d. o.
 Listen, Americans, to the lesson which seems borne
 to us on the very air *we breathe* while we perform
b. h. s. a. o.
these dutiful rites. Ye *winds*, that *wafted* the pil-
b. h. s. d. f. b. h. s. a. o. rep. and sus.
 grims to the land of promise, *fan* in their children’s
r. h. s. d. o.
 hearts the *love* of *freedom*! Blood which our fathers
rep. rep.
 shed, *cry from the ground*—*echoing* *arches* of this re-
b. h. s. d. f. b. h. s. upl. o.

nowned hall, whisper back the voices of other days—
rep. rep. backward
 glorious *Washington! break* the long silence of that
r. h. s. a. o., high rep. down
 votive canvas; *speak, speak, marble* lips; teach us the
r. h. p. a. o. rep. sus.
 love of liberty protected by law! ”—Everett.

Dramatic Plane:

“To-day I *killed* a man in the arena; and when I
r. h. d. o.
 broke his *helmet clasps, behold!* he was my *friend*.
r. h. h. f. r. h. a. o. upl. r. h. s. d. o.
 He knew me, smiled faintly, gasped, and *died*—the
r. h. s. d. o.
 same sweet *smile* upon his lips that I had marked,
r. h. h. o.
 when, in adventurous *boyhood*, we scaled the lofty
r. h. h. l.
cliff to pluck the first wild *grapes*, and bear them
r. h. s. a. l. rep.
home in childish *triumph!* I told the prætor that
r. h. h. l. r. h. s. a. b.
 the dead man had been my *friend, generous* and
r. h. h. o. rep.
brave; and I begged that I might *bear away* the
rep. r. h. s. h. l.
 body, to burn it on a *funeral pile*, and *mourn* over
r. h. s. a. l. r. h. s. d. f.
 its ashes. Ay! upon my *knees*, amid the dust and
b. h. s. d. f.
 blood of the arena, I *begged* that poor boon, while
rep.
 all the assembled maids and *matrons*, and the holy
b. h. s. h. o.
 virgins they call *vestals*, and the *rabble*, shouted in
rep. b. h. s. d. o.
derision, deeming it rare *sport*, forsooth, to see
b. h. s. h. l. r. h. s. h. l.
 Rome’s fiercest *gladiator* turn pale and *tremble* at
r. h. ind. h. o. r. h. ind. d. o. sus.

PART V

THE LITURGICAL USE OF THE VOICE

CHAPTER I

GENERAL PRINCIPLES

79. *Vocal Expression in the Services.*—The vocal expression in the Book of Common Prayer should involve more than practical skill in the application of the principles of elocution, although that should be assumed throughout. Nor should the Prayer Book be studied by any one according to one kind of circumstances, one location or building, only. “Being,” in familiar phrase, “the common heritage of the English-speaking people,” its use has become so widespread, and it is being adopted, in whole, or in part, by so many congregations not of the Protestant Episcopal Church, that we want its services read in a manner that can be understood by “all conditions of men,” and that will be edifying and

acceptable to them. It is this larger view of its value in public worship that emphasizes the following elements of a proper use of the voice in rendering its services, which may be included under two heads:

1. The Liturgic Spirit.
2. The Reality of True Expression.

80. The *Liturgic Spirit* comes from the psychic attitude of the reader and from his purpose in reading. His attitude must be more than physical (as in kneeling, etc.), his purpose deeper than merely to repeat, officially, certain exhortations, prayers, etc., in due form and clerical manner. For the full spirit of liturgical worship includes:

1. Reverence for God and His truth. This may be vividly suggested by an imaginative rendering of one of those fervent passages in St. John's Revelation, with his picture before the mind to inspire the vocal expression. It would seem that the assertion of this principle of reverence was unnecessary, were it not that profound, intelligent, and expressive reverence in reading the services is not yet common, and that it requires training for its development, in most men. Sing-song, monotony, nasal tone, etc., are often employed to express reverence, with the result that the reading becomes not more solemn, but more dreadful. One cannot reach the right

attitude of reverence unless his own soul bows down to the presence of the Infinite One. Without personal prayer in the minister, therefore, his public prayer cannot voice the reverence that should be felt by all who participate in the service. Real prayer, we believe, always reaches the Almighty. It may be questioned whether the mere saying of prayers can ever "move the arm that moves the world."

2. A profound, not perfunctory, sense of human needs. This will induce "Dignity, simplicity, and fervor" in the tones of the voice; and we may add *sympathy*, for there are many passages in the Prayer Book that call for the sympathetic tone, along with other qualities, in order to express the sum of human needs. But this expression must spring out of the inner feeling—the psychic attitude—or it will be false.

These and other elements of liturgical spirit may not be in full, fresh force at every service; but this force arising when it is felt to be indispensable should induce the proper delivery at *some* time, and the habitual recollection of that feeling can induce the proper delivery at *all* times.

3. The liturgic spirit calls for a *Prepared* and *Perfected Form of Expression*, and is satisfied by the forms that have been used for ages. Prescribed

forms of worship, by their familiarity, demand a perfectly smooth rendering. This should be free from all trace of hesitation, such as may be excusable in extemporized prayers.

Considering that the use of the Prayer Book is always spreading, it is especially incumbent upon those who use it according to their own Church order, to manifest its significance and beauty in their reading. To this end, the principle noted in the next section is vitally important.

81. *The Reality of True Expression.*—Reality has been defined as “the agreement of our thought with what is external to thought.”¹ Here it may be defined as the agreement of our vocal expression with the impression which we desire to make. This requires *interpretation*, as against any mere reciting of words.

When expressions of prayer, once extemporaneous, have been repeated, combined, and finally crystallized into a “collect,”—which is the history of the formation of many parts of our Liturgy,—it is the diction that becomes fixed, not the delivery, which should be, to the end of time, as *true*, if not as *free*, in its power of expression, as if the prayer was extemporaneous. This principle of delivery, if

¹ Francis H. Johnson, Introduction to *What is Reality?*

observed, makes it possible for any one of the congregation to "read between the lines" his own unspoken additions or modifications. "Common Prayer," while expressing the average and general needs, should by its manner of expression suggest the particular petitions for individual needs.

Such significant reading does not require slowness of delivery, nor extraordinary inflection; but it does forbid the indistinctness of a reverently toned sing-song, the unnatural, businesslike rapidity which is sometimes heard (but promptness is natural and indispensable), and the unsympathetic tone of a mere official.

The reality of an oft-repeated Liturgy is secured by subtle inflection and intonations which are rarely acquired without technical elocutionary study during the preparation for ordination. After such training, it should spring spontaneously from spiritual culture, from sincere reverence, and a lively sympathy with humanity.

This element of reality was once finely suggested in the extemporaneous prayer of an eloquent minister of a non-liturgical communion, in behalf of a priest of the Episcopal Church, in these words: "*As he uses the prayers of the ages, may he have the love of the ages in his heart.*"

82. *The Intoned or Choral Service*, with which this book does not deal directly, as it belongs to the musical rendering of the service, may be thought by some to be a contradiction to the need of interpretation through reality of expression. It might be that, if *all* services were intoned. It is, also, beyond the ready comprehension of the ignorant and the undevout. But to those who have come into possession of the full meaning of the service, and do not need so frequent interpretation, it becomes for occasional use in churches, and for regular use in colleges and seminaries, the most beautiful, and most strictly concerted expression, because it combines the laws of music with the laws of speech. It has the reality of former interpretative readings, and adds, if properly rendered, the suggestion of the final worship of heaven, the highest form of liturgical expression to those who can attain unto it, and who do not lose in it the reality of devotion.

The musical recitation itself is more or less expressive according to the skill of the singer, and is never to be entirely monotonous or unexpressive, according to the musical rules that govern its rendering ; for there may be in its performance, if not carefully avoided, the same faults of indistinctness, false tone, irreverent rapidity, and lack of sympathy, which can mar the service when read.

83. *General Caution.*—Any kind of *affectation*, *i. e.*, tone, etc., adopted for personal exploitation, or a mincing tone of pseudo-refinement, is a violation of naturalness, simplicity, and reverence. Under this head are included *sing-song* (see §§ 59, 67), and what has been called the ministerial “*tune*,” an unconscious use of a favorite “melody” (see § 66), or of a single exaggerated feature of tone-production.

CHAPTER II

APPLICATION OF THE LAWS OF ELOCUTION TO THE LITURGY

84. *i. Tone-production.*—Every variety of tone may be employed, except the dramatic or the humorous. There is every opportunity for tone-color in expressing various degrees of solemnity and reverence. No entire service should ever be *read* on one tone.

2. Enunciation should be *perfect*. No faulty articulations, colloquial elisions, or obscure or peculiar pronunciations should be permitted. Especially should the little words be made distinct, though unemphatic. Practice is required before they can be so uttered. *E. g.*, in "Let us pray for the whole state of Christ's church militant," the *t* in "Christ's" should be perfectly plain. "Acknowledge," in the exhortation, should not be "icknowledge." "From ' rising o' ' sun to th' going down ' ' same," is frequent, but intolerable.

It is unnecessary to multiply examples. Study of the dictionary and of the rules of articulation, with careful training of the *ear* to demand *all* of every word, are better remedies than quotation of errors.

3. *Inflection*.—This should be free and true, after the method of conversation, but modified in degree. Most appropriate in the Liturgy is the falling inflection with *median* stress, expressive of solemnity and earnestness, the opposite of the radical stress, which is too practical; and of the rising inflection, which is too monotonous and indeterminate.

Examples: “Here endeth the second lesson,” as if the words “of the day” were to be immediately added, is bad reading. The first opening sentence, which should have the median stress on the falling inflection in the word “temple,” is generally read as if so solemn a declaration of the omnipresence of God was to be taken for granted and produce no special impression. So with others of the opening sentences, but not, on the other hand, the misplaced use of the radical stress, as in, “O Lord, correct me, but with judgment,” as one gives a command.

Another instance of liturgical use is the *partial inflection*, leaving a little more to be done at the end, because of the feeling of solemnity and regard

for the continuity of the service. This often involves a lowering of the pitch of the whole word—the change in pitch taking the place, in part, of a colloquial inflection; as in “we brought nothing into this world, and it is certain we can carry nothing *out*”—the last word being lower in pitch but not having complete falling inflection. “Oùt” would be abrupt and harsh.

Finally, the constant use of the rising inflection where conversational reality requires the falling, is one most prevalent fault of liturgical reading. The omission of the falling inflection is admissible only in intoning,—is false in reading.

4. *Pitch*.—Every degree but the dramatic may be used. As in all other reading, constant, but slight, changes are necessary to differentiate the principal words and to make the melody of utterance (see § 66). Besides the normal predominant pitch of every voice, each reader should have at command a somewhat *higher* tone for intense or continued supplication, as in the progress of the Litany,—and a *lower* tone for solemn conclusions, for the “Committal,” etc.; also, in order to differentiate two similar passages from each other, as the first and second exhortations in the Communion service, “Ye who do truly,” etc., being in a lower tone to make

a new and general emphasis, and to bring this appeal *nearer* to the hearts of the congregation, as it is virtually a repetition of the former one.

(5) *Power*.—There is but one rule for this: always make the reading heard in all parts of the church, not by mere force, but by full breathing, vibrant tone, and distinct enunciation. In a building which has an echo, it is often necessary to accentuate the articulation and to separate the words and syllables more than usual, so that no new word shall strike the ear until the sound of the preceding one has so vanished as not to interfere. For modulated power, observe the rule of *Vanish* of tone (§33).

(6) *Rhythm*.—The language of the Bible and of the Prayer Book is essentially rhythmical. Apply, throughout, the principles set forth in §§ 60–68.

The rhythm of thought requires a pause, or the effect of a pause, between any two successive parts of the service, *e. g.*, between the opening sentence and the exhortation. Other applications will be made in place.

One general caution is important: never employ drawl instead of emphasis with movement, because it breaks up the rhythm. This applies to versicles and responses, particularly.

85. *Extemporaneous Prayers*.—It is evident that

there are times when extemporaneous prayers are *permissible*, as at the bedside of the sick or dying, or on occasions of great calamity or affliction, which demand particular expression, outside of the regular services. They may be *necessary* in any such situation, when no forms of prayer are available, either in book or memory. They are called for, also, on many public occasions, elsewhere than in a church.

To this occasional use the law of reality applies in all its force, while the liturgic spirit should not be absent. When there is no time for preparation, they should be the spontaneous, yet thoughtful, outpouring of the heart, regulated by familiarity with the "prayers of the ages," and, if occasion serves, strengthened by some of their remembered petitions. In any case, one should collect his thoughts as well as possible, and pray with such order as he has at command, at least with attention to *Invocation*, *Petition*, and concluding *Ascription* to the Trinity, or in the words, "through Jesus Christ our Lord."

One rule should always be observed, which is, that prayer should be *petition*, or the expression of communion with the Divine Spirit, not exhortation or extended information, *i. e.*, statement of facts

or circumstances. Both the attitude of prayer on the part of all concerned, and the occasion for prayer, be it experiences or events, should be generally assumed as known to all.

Any attempt at elaboration or eloquence is fatal to the true spirit of prayer. Dignity, simplicity, sympathy, and fervor are legitimate, but can be the result, only, of the previous culture of those qualities. All of these may be felt in moments of *silent* prayer, as in our ordination services, in mission services, and on extraordinary occasions.

It is well for every student of divinity to prepare himself for emergencies by such familiarity with the Prayer Book as will enable him to turn, at once, to a suitable prayer, in an emergency; such as the prayers from "Visitation of the Sick," "The Commendatory Prayer for a Sick Person at the point of departure," "Direct us O Lord," etc. For this and similar purposes, such collects as it may be convenient to commit to memory will be found serviceable, because they are instantly ready for use.

For purely extemporaneous prayer, it is well to study such prayers of that character as may be found in print; those of Jeremy Taylor scattered throughout his published works are recommended; also those of other noted divines, who although they

did not use a liturgy, yet were notably gifted in the proper expression of public prayer.

86. *The Propriety of Practising the Services, Prayers, etc.*

“It may be thought by some that vocal practice upon the Prayer Book is irreverent, and likely to produce a mechanical result, as the mind is directed to the manner rather than to the spirit of the Prayers.

“It may be replied to this objection that a great benefit results from the mental study of the Service. There can be nothing irreverent in teaching the people, by a skilful use of the voice, the deepened sense of the meaning of their forms of worship which the minister has gained for himself by study and practice. On the contrary, it is a duty. The object of practice is to prevent false interpretations and false impressions, so that the mind may be kept fixed upon the true meaning, and true feeling may be suggested and expressed. If the result of practice is form, without due expression of the spirit of the Service, that practice is wrong. But untutored voice and inapt reading sacrifice legitimate and reverent effects, which thoughtful and judicious study, with practice, may secure.

“There is nothing more improper in analytic

study and tentative practice than there is in the previous study of the musician for the sake of a true and effective expression of music; or in the rehearsal of any of the musical portions of the Service to secure its suitable and most expressive rendering.”—(Adapted from Dr. Russell.)

87. *Notes on the Services*, with particular applications of foregoing principles of elocution and expression.

1. *The Opening Sentences*.—The opening sentences often sound the keynote of the whole service, either in a general or a particular way. Most of them are general in their effect. Those for the festivals and fasts require particular expression. All of them should be read after a suitable pause, to separate them from the hymn or organ music preceding, and to call attention to the service. They should be rendered with rather more distinctness, emphasis, and dignity than they would require in the midst of the passage from which they are taken. Some of the shortest require pauses within them (as “He is risen,” etc.) to properly extend the emphasis, according to the rule of phrasing (under Rhythm). The natural inflections and emphases should all be observed, and no monotone should prevail in them, except in the sentence for Trinity Sunday, which

has the tone suggestive of the heavenly anthem: every sentence, except that one, should have the falling (or partial) inflection, with the median stress, on the last accented syllable:

“The Lord | is in” | his ho | ly tem’ | ple: Let all
| the earth | keep si | lence before | him.”

This sentence should be rhythmical, as marked, “in” being very lightly accented, with the falling inflection and median stress on “temple” and “before,” not on “him,” which only makes the sentence grammatically complete and should not be accented. The usual way of reading this sentence, with no falling inflection on “temple,” is indefensible. The solemn statement of the omnipresence of God is completed in that word.

The Advent sentence “Repent ye,” etc., requires a pause to extend the emphasis.

The Christmas sentence for Morning Prayer requires median stress and falling inflection on “joy,” “people,” “Saviour,” “Lord,” and a jubilant tone throughout.

The first Epiphany sentence (A.M.) requires median stress with falling inflection on “Gentiles,” “offering,” and “heathen,”—the second sentence, “Awake,” etc., full tone, and, in the repeated words, pauses and marked rhythm.

The Good Friday sentence (A.M.) should be read in a clear, light, sympathetic tone, with power much subdued, almost *sotto voce*. Any force or harshness, here, is offensive.

The Easter sentences are joyful and triumphant. The first has pause after "risen," for extended emphasis.

The Ascension Day sentences are firmly joyful, but also didactic.

The first Whitsunday sentence (A.M.) requires a pause after "Abba," as "Father" is the interpretative word in apposition. The P.M. sentence should have the word "Come" said with strong emphasis, falling inflection, and sympathetic tone.

The sentence for Trinity Sunday should be read in a monotone with pitch gradually falling toward the end. This change of pitch is *natural* and prevents *monotony*, the false substitute for monotone (see § 51). The Trisagion should have strong, slow rhythm and lengthened *quantity*. The musical element is essential in this and several others of the festival sentences.

The sentences in both Morning and Evening Prayer (excepting the first) which are printed before the Advent sentence, are of quiet, devotional tone, and call for a clear rather than a full utterance,

as they suggest the serenity of feeling which is proper to an hour of devotion.

The remaining "penitential" sentences are all of the same class, and should be read with lower pitch and quieter tone than those for special days, but with complete inflection.

The sentences for Thanksgiving Day partake of the festival spirit; but some of them express, especially, ideas of reverence and obedience. In particular, "The eternal God is thy refuge and underneath are the everlasting arms," has the pathos of profound trust, which the voice should express by mellow, sympathetic tone.

Finally, in regard to this part of the service, it is well to study each sentence thoroughly, by itself, so as to bring out its full meaning when in its liturgical position.

2. *The Exhortations*.—These are: (1) In Morning and Evening Prayer. (2) In the Holy Communion. (3) In the Baptismal Office. (4) In the Solemnization of Matrimony. (5) In the Order for the Visitation of the Sick. (6) In the Form of Prayer for the Visitation of Prisoners.

Reality of expression is most important in all of the exhortations, but should not be carried so far into familiarity as to destroy the impression of an

exhortation pronounced in the name of the Church. A due sense of the order of the Church prevents colloquialism, while it does not necessarily involve the tone of authority. The proper tone, following the proper feeling, is the persuasive, or gently hortatory.

Some points in the exhortations require special attention. Omitting (5) and (6) in the list, as suggestions, rather than forms in common use, we will examine the others in the order of their importance and difficulties, beginning with the simplest, which are those of the Baptismal Office. These should be characterized by the strongest pastoral feeling, which admits more of the personality in the reading than other exhortations. Yet the idea and influence of the *sacrament* must not be obscured by any personality or any feeling of a festive christening.

In the exhortation of the Marriage Service, on account of the presumed joyousness of the occasion, especially in a public wedding, a cordial tone (but not a light one) is appropriate at the beginning, proceeding to due solemnity at "reverently, discreetly, advisedly, soberly, and in the fear of God," which words should be said with deliberate emphasis, coming to a lower and more impressive tone on "the fear of God." In general, the grave-

sympathetic tone is most suitable throughout this service. Wholly grave should be "I require and charge you both," etc., which is said in a very low tone, as it is particularly for the "Man" and the "Woman."

The exhortation for Morning and Evening Prayer, although less simple than the preceding, is characterized by a greater simplicity of delivery than the preceding sentences. Their reverential fervor is changed into the pastoral-hortatory feeling, which is essential in the address to the people, as distinguished from the Sacred Word. The earnestness and directness of the expression, which is partly personal in character, should be evident, as though the reader were actually exhorting and instructing the people to confess their sins especially at that time, and to engage in the other parts of the service; but the impression of personality should not be made too strong, because the reader is not the originator of the language, which is the voice of the Church.

Special suggestions:

a. Read the phrase of address, "Dearly beloved brethren," with calm but earnest expression of pastoral interest, low tone, no falling inflection on brethren—which would be too formal,—and with slight pause after it.

b. Read the statement from "The Scripture moveth us" through "when we assemble and meet together" with slight emphasis on "Scripture," and on the other principal words, falling inflection on "wickedness," "heart," and "mercy" and pause after "together" for the purpose of grouping the parts of the succeeding passage.

c. Read the enumeration of the different parts of divine worship from "to render" through "soul" as a series, with falling inflection only on "soul," which also has the median stress, and with distinctive emphasis on each of the four parts.

d. Read the bidding "Wherefore," etc., to the end, in a more subdued voice but with increased earnestness, especially on "Unto the throne of the heavenly grace"—with the word "saying" subdued and with a pause after it. This word should be uttered before kneeling, as all words of saying belong to what precedes and not to what is said.

The exhortations in the Holy Communion have the same general characteristics of pastoral manner, etc., as the former, but have deepened solemnity and lighter tone because of the natural quiet of the smaller congregation. As the first one is used but once a month, it should be read with special impressiveness on that account. When this is used,

the second exhortation, which is practically a brief summary of the first, should be read in a deeper and more fervid manner.

Some particulars of effective reading are:

Be sure that the church is silent before beginning, after non-communicants have withdrawn. Pause after "Dearly beloved in the Lord," as the people rise at those words. Use real emphasis throughout, as fervid solemnity should not *die away* in monotony, *e. g.*, on "examine," "benefit," and "danger" (antithesis), "so" and "holy mysteries" (subdued and deepened tone), "miserable sinners" and "children of God" (antithesis), "everlasting life," etc., with all the principal words. Pause after "*God*," before "the Father, the Son, and the Holy Ghost," which are in explanatory apposition with the first Name. Pause, as if there were paragraphs, after "those holy mysteries," "exalt us to everlasting life," and "endless comfort." Make careful distinction between "wholly" and "holy" by pronouncing both l's in "wholly" and giving a fuller sound to o in "holy." *Phrase* the second exhortation, distinctly, as punctuated.

3. *The Concerted Portions of the Services.*—These are, chiefly, the Confessions, the Lord's Prayer, and the Creeds, with the Gloria in Excelsis when

read. Several general principles apply in all of them:

a. The minister should positively *lead* the people, making use, for this purpose, of full (or sufficient) power, marked accentuation and rhythm, and pauses *before the capitals*, to distinguish the phrases or articles, so that all may keep together. It is a violation of the "liturgic spirit" for the congregation, or any member of it, to read otherwise. "After the minister" may have been construed literally when the people had no prayer books, but should not be so observed at the present day.

b. The *tone* should be full and strong, in the middle pitch; but the degrees of inflection and emphasis should be less than in individual utterance, a sacrifice for unison effect.

In the Confessions, the special method to be observed is the use of such a quality of voice as is sufficiently distinct to lead, and, at the same time, to express humility, especially in the Holy Communion. For this and similar necessities, although no elocutionary artifice is tolerable during the rendering of the service, there should have been previously acquired a thorough command of *tone-color*, so that it will instinctively follow and express the proper feeling. In the confession of Morning

Prayer, make a slight pause after "according to thy promises" for proper phrasing.

In the Lord's Prayer there should always be moderate power and clear tone, varying to quieter utterance with small congregations and on special occasions. It should be said more deliberately than is customary, because it is the general and model prayer given by our Lord.

The Creeds should be recited with power proportioned to the size of the congregation, louder than the Confession or Lord's Prayer. The tone of confident conviction requires special emphasis and accentuation. Do not drawl "I believe," but mark the proper movement in those words. Observe in the Nicene Creed the peculiar emphasis required in "God *of* God, Light *of* Light, *Very* God of *very* God." Say "begötten," not "begütten."

The Gloria in Excelsis should begin and end with full jubilant tone.

4. The *Absolution* should be said with the tone of *official* under *Divine* authority—a different tone from that of command. The threefold division of the first Absolution should be indicated: *a.* Declaration of Divine authority, through "sins"; *b.* Declaration of Divine mercy, through "gospel"; *c.* Exhortation to pray. This division requires a

mellowing of the voice as the reading of the Absolution proceeds. Notice in the second Absolution that the division is twofold,—declaration of Divine mercy, through “him ”; and the prayer, which requires pauses to give dignity to its short sentences.

5. *The Versicles*.—These should be said promptly and rhythmically, without a trace of drawl, and the natural inflection should be employed, with partial fall at the end, to anticipate the responses.

6. *The Antiphonal Portions*, including the Psalter, and the Canticles when there is no music. Not much expression, save distinctness and unison, can be expected of the congregation, in reading these portions; but the minister can add much to the *reality* of the service, here, by the avoidance of monotony, varying his verses according to the thought contained. A good rule for the antiphonal junction is for each part to begin at once when the last accented syllable of the preceding verse is heard, as, “but the righteous is merciful and liberal.

Such as are
blessed of God shall possess the land.”

“They shall have enough.

As for the ungodly,” etc. In
effect, the first word of a new verse will be found to

strike the ear just about as the sound of the preceding (last) word has so vanished as not to interfere with the new word. The minister, in taking up his verse after the congregational reading, may do well to have a keen ear for the particular instant when the majority of voices have vanished, and not to wait for the unrhythmical laggards. This method can gradually train a congregation to promptness.

Pauses between antiphonal verses in the Psalter are intolerable, because they cannot be bounded well or measured and therefore inevitably tend to grow longer and longer.

7. *The Canticles*, on the part of the minister, should suggest, to a degree, the musical effect with which they are generally associated, and this can be done only by the singing tone.

The *Te Deum* and the *Gloria in Excelsis* demand the greatest dignity and solemnity in the delivery, because they are the supreme hymns of the services. Both should be read in a monotone with very little falling inflection, even at the ends of the verses, none by the minister except at the end of the last verse, and there let the lowered pitch of the last word be more evident than a fall of pitch *in* the word. Let the *Te Deum* be recited in the lower middle pitch, the *Gloria in Excelsis* in a slightly

higher pitch. The fullest, noblest tones of which the voice is capable are suitable for these Canticles as well as for the *Benedicite*, of which little needs to be said, because of its scarcely varying regularity.

A feature of the *Te Deum* is the change from full doxology at the beginning to a calm declaration of faith, including most of the significance of the Apostles' Creed in the passage from "The holy church throughout all the world" through "We believe that thou shalt come to be our Judge." Then it proceeds to intercession and supplication from "Judge" to the end. This structure calls for a corresponding change in the voice, but the fully sustained solemnity prevents any loss of liturgical power.

In the *Gloria in Excelsis* we find, also, three divisions: 1st, the Doxology; 2d, the Intercession; 3d, the Ascription. The voice, like the music, should follow these changes.

88. *The Prayers*.—1. The tone of supplication should always be clear and fervid. The pitch should be low at the beginning and rise a little in passages of increased or cumulative fervor. Any flaw in enunciation is inexcusable. The inflection should be natural. Sing-song should be entirely eliminated. The falling inflection should be given

in places where it is required by the conclusion of the sense,—*e. g.*, “righteous in thy sight” (Collect for Grace, A.M.),—“way” (Prayer for the President, etc.),—“bles’sing” (Prayer for Clergy and People),—“nàtion,” “church univèrsal,” “righteousness of life,” and “afflictions” (Prayer for All Conditions of Men),—“Àll men” and “hope of glòry” (General Thanksgiving),—“life everlàsting” (Prayer of St. Chrysostom). In Evening Prayer: “quietness” (Collect for Peace),—“nìght” (Aid against Perils),—“glòry” and “òrdinance” (Prayer for those in Authority).

2. *The Liturgical Divisions* should be observed in the use of the voice. These are: *a.* The Invocation. *b.* The Petition. *c.* The Conclusion—this including the Mediation and Ascription. These should be separated by rhythmical pauses and distinguished, generally, by slight change in pitch—both of which are natural means of analytic expression.

The Invocation requires deliberation and the low pitch of reverence. The sacred Name should always be followed by pause, never run into the general movement of the prayer.

Note always that “deliberation” and “pause,” in respect to prayers, are relative and rhythmical terms. They do not imply actual *slowness*.

The Petition should take the slightly higher pitch of pleading.

The Conclusion should be separated from the Petition by pause, not only for reverence, but also to make it refer, as it almost always does, to the entire Petition and not to its last clause or phrase only.

In both Invocation and Conclusion, the principle of Reality should prevail (§ 81). They should not be perfunctory in expression, nor blended, except by sequence, with other parts of the prayer. In "Lighten our darkness," etc., the petition comes first and should be duly emphasized.

3. *Faults to be avoided.*—Beware of the tone of command in the Invocation—springing from over-consciousness of official function, which may be stamped as *officiousness*, because the prayers are for minister and people together. Avoid indistinctness or lack of dignity in the utterance of the name "*Jesus.*" (See § 47.) Beware, also, of drawling the sacred Names, *e. g.*, saying "A-l-l-mighty." Lengthened quantity should be continued and rhythmical, if used at all. Avoid emphasis on the personal pronouns, except in the few cases in which one person is actually contrasted with another; *e. g.*, "*thy* servants," "*thy* honour and glory," in the Prayer for the President, are wrong. So, also, with

regard to undue accent—the quiet *swell* or *openness* of the tone, making emphasis, is better.

4. *Rhythm*.—Observe, carefully, the rhythm of the prayers. It induces smoothness of delivery. Phrasing is most important, in many instances, to the expression of the meaning. Instances, often overlooked, are: “thine inestimable *love* | in the redemption,” etc. (Gen. Thanksgiving),—“who hast given us grace | at this time,” etc. (Prayer of St. Chrysostom),—“whose property is | always to have mercy,” etc. (Prayer of Humble Access). In “A Prayer for the President,” etc. (A.M.) the phrasing is important in “with thy favour to behold and bless thy servant the President of the United States.” Many pause after “servant,” but that obviously suggests the wrong meaning. Others pause after “bless,” but that makes a separation between the verb and its object, which should be avoided, if possible. Others pause after “favour,” and say the remainder without break. It is here recommended, after careful consideration of the reasons given for other readings, to pause after “thee,” and then read from “with” to “States” without any pause whatever, making the rhythmical emphasis to take the place of pauses, and saying that passage on one breath, as follows: “We

beseech thee | with thy *favour* to *behold* and *bless* thy *servant* the *President* of the *United States*, | and all *others* in authority "; on the same plan, it is well to read in the corresponding prayer for the evening, "and so *rule* the *hearts* of thy *servants* the *President* of the *United States*," on one breath.

5. In the special Prayers and Thanksgivings, and in the Collects for the Christian Year, it is well to emphasize especially the particular topic of the prayer. If there should be any doubt whether one or more persons are to be prayed for, where an alternative is indicated, use the plural instead of "him," etc.

The "Grace of our Lord" should be said with special impressiveness in every part, as concluding the Service.

89. *The Litany*.—1. "In the dignity of its sublimity, the depth of its solemnity, the tenderness of its pathos, the anguish of its contrition, the intense fervor of its reverence, this is one of the most difficult of the Services to render expressively, characteristically, and reverently. Read without emotion, it is a most tedious Service. Read with manifestly assumed expression, the artificiality is most painful and shocking. But, read with propriety, it is a most heart-searching and comforting Service."—Dr. Russell.

The management of the voice, in this Service, is most important. It should be especially clear and musical, never forceful. Low pitch should be employed at the beginning, in the "Obsecrations," especially in "By thine agony," etc., and in the short petitions at the end, "Son of God," etc., to express reverential awe and the humblest petition. The pitch should rise in the progress of the fervent petitions, from these passages. But the Litany should not be *all* read in a high sing-song, as has been so frequently heard. *Intensity* of tone is appropriate throughout.

2. *The Liturgical Divisions*, as they have been classified by the standard writers, are of themselves suggestive of natural changes in expression. These are, first, the *Invocations*, from the opening to "Remember not," etc.; secondly, the *Deprecations*, to "By the mystery," etc.; thirdly, the *Obsecrations*, from here to "We sinners do beseech thee," etc.; fourthly, the *Intercessions*, from "We sinners," etc., to "That it may please thee to give and preserve to our use," etc.; fifthly, the *Supplications*, from this point to the close.

NOTE.—Both at the beginning of the Litany in the Invocation, and in "O Christ hear us," etc., before the Lord's Prayer, the responses or repetitions should be said by the congregation, as they are printed, *after* the words of the minister.

3. *The Invocations*.—Avoid the long-mooted question of a pause between “Father” and “of heaven”—which is correct in a way (as the old Latin form is *de cœlis* and not *cœlorum*) and yet is an interruption—by using a little added emphasis, as “O God, the *Father of heaven*.” So in “Redeemer of the world,” and in some similar cases, elsewhere in the Services. Such emphasis effects sufficient phrasing without disturbing the flow of the petition. (See § 64.)

Make no attempt at discrimination of reverence felt toward the different persons of the Trinity. As finite beings, we are too far from the infinities to estimate their quantities or values in our thought or feeling. (See the collect for Trinity Sunday.)

In the petition, let the emphasis be as follows: “Have *mèrcy* upo”n us, *mìserable* sinners,” the natural, rhythmical expression; a distinct enunciation of “us,” with secondary accent, is sufficient. Much emphasis upon “us” gives the impression of individual or corporate egotism. So, farther on, with undue emphasis on “*We* beseech thee,” etc. The number of persons prayed for in the Litany is not necessarily limited to those who are present to pray.

Be careful in the reading of the Invocations that one utterance does not *lap over* the other (as in the

Psalter). The word "sinners" should be finished before the next is heard.

4. *The Deprecations*.—No emphasis should be thrown upon "our" before "offences" or "forefathers," nor upon "thy" before "people," "wrath," "Word and Commandment." "Our" and "thy" are used only to make the form personal. "Thy most precious blood" may have special emphasis. Never betray haste in saying "from envy, hatred, and malice, and all uncharitableness," nor in the two following petitions. This fault is often connected with a series; but the movement should be even, as every word is of equal importance in the purpose of the prayer. Pronounce the initial word "From" with careful distinctness, but no special emphasis, to indicate the relation between the petition and the response. The same is true of "By" in the Obsecrations.

5. *The Obsecrations*.—The deep solemnity of these appeals to the mediatorial work of Our Lord should subdue the voice to a grave and reverent tone. In the second, give separate emphasis to each capitalized word, and *brighten* the voice in "glorious Resurrection and Ascension."

6. *The Intercessions*.—The slide of falling inflection is suspended at the end of each one, so as to lead up

to the response, which, after "That it may please thee," is necessary to conclude the meaning. Emphasize "all" after "bless and keep." Emphasize "all" and "nations" equally. Pronounce "erred" in one syllable. Emphasize "do," a little, in "do stand." In "finally to beat down Satan," the word "finally" should have no pause after it, as if equivalent to "lastly"; it modifies the verb "to beat." A short pause after "travel" is well to avoid the impression that only those who travel in certain ways are prayed for. Emphasize thus, "*All* men," in concluding the Intercessions.

7. *The Supplications*.—"Kindly" needs no softening of the voice to indicate kindly feeling. It means fruits of the earth "after their kind." Read the second supplication slowly enough to ensure the accurate articulation of "negligences and ignorances." In reading the short petitions there should be an increase of fervor, and a gradual lowering of the pitch, suitable to the conclusion of this part of the Litany. "O Lamb of God," etc., should be lower and slower in the repetition than in the first reading. There should be a pause before the "Lesser Litany" when that follows.

"O Christ, hear us," etc., should be said with great fervor. After the people say the last "Have mercy

upon us," let the minister leave slight pause so that they may have *breath* to begin the Lord's Prayer "with him."

90. *The Holy Communion*.—1. If the reader were to be trained for this Service alone, it might occupy many hours of most diligent study and practice before he could do justice to the most sacred and reverent of all Services. But, with the general preparation in the use of the voice, already indicated, it is sufficient to note the special applications, here, of the principles of official and reverent expression. The Epistles and Gospels are omitted, because discussed under the head of "Reading the Holy Scriptures."

2. The Decalogue should be read with the dignity and authority appropriate to the utterance of the Commandments of God. Such authority, as distinguished from that which is human, is marked by a moderated tone, which leaves out everything like the stroke on the ear of a military order.

"The two extremes of a faulty reading are: (1) The feeble effect of a petition, or a pathetic request that these laws should be observed, setting the words to a minor tune, and imparting the sound of complaint, in place of command. (The rising inflection often causes this effect.) (2) The pompous

authority which gives a personal effect, as though the reader himself had enacted these laws, and was personally requiring obedience to them. Besides these there are many other errors, such as undue rapidity, suppression of the power, too high a key, pauses too long or short, etc. The utterance should be deliberately and expressively emphatic, so as to leave no room in the mind of the hearer for misinterpretation or doubt as to the meaning and application of the commandments. . . . The reading should be expressive of the Law, from which there is no appeal, — mandatory and absolute, — not a narrative, not the feeble expression of a desire, but the firm utterance of unyielding and inexorable law — ‘Thou shalt,’ and ‘Thou shalt not.’ ” — Dr. Russell.

The positive falling inflection should be used throughout. The tone should be grave-orotund.

In the first commandment, give great positiveness and exact utterance to the first word, “GOD.”

In the second commandment emphasize “thousands,” “hate,” and “love.” In this and other commandments emphasize both “*shalt*” and “*not*.” “Shalt” marks the emphatic conjugation. (See *Distributed Emphasis*, § 58.)

In the third commandment, have falling inflection

on "vain" (radical stress), and median stress on "guiltless."

In the fourth commandment, note that "Remember" to "Sabbath-day" is the law, and the remainder is application and comment. Read "thy son and thy daughter," "thy man-servant and thy maid-servant," as *pairs* of words.

In the following commandments emphasize "Honour," "murder," "adultery," "steal," "false witness," and "covet."

In the fifth, pause after "mother," lest the motive of filial obedience should seem to be only desire for the inheritance.

In the "Summary," use marked pause with deliberation. Emphasize "*love*" especially.

3. The Offertory sentences follow the rules of all Scripture reading, with the added emphasis of a detached and special use.

4. The prayer for the "whole state of Christ's Church militant" is especially rich in meaning and expression, and demands a full, sonorous voice to the words "And we humbly beseech thee," which should be read with full, sympathetic tone, deepened on occasion. The special pause after "departed this life in thy faith and fear" is appropriate, especially on All Saints' Day, but should not be painfully long.

Be sure to pronounce every letter in "Christ's" in the Bidding.

[For the Exhortation, see § 87, 2.]

5. *The Comfortable Words* should be said with tender reverence and natural inflection, as the living utterances of those who spake as man to man, even Christ the God-man. Use the falling and not the rising inflection at the end of every one. Read them rhythmically, also. Pronounce "propitiation" "propishiation." Do not accent "for" after "propitiation."

6. *The Sursum Corda* should be said with an uplifting of the voice, passing into subdued reverence at the words, "It is very meet and right, and our bounden duty," etc., with marked emphasis, as in special prayers, on the Proper Prefaces.

7. *The Ter Sanctus* when read, should have the monotone, fulness, and dignity of the *Te Deum* and similar passages.

8. In the *Prayer of Humble Access*, and still more in the *Prayer of Consecration*, a well-trained voice, without artificiality, but with the most natural feeling, will be subdued to a tone which is clear, distinct, and deeply reverent, of sufficient power to be heard by the communicants, but with no careless use of depth or power, or any impression of force or

effort. Practice of the tone explained in §§ 31, 3, and Ex. 4 will be helpful. A middle pitch is most suitable to this prayer, by a sort of economy of power fitted to the most refined reverence. The monotone ("reflective") should be used throughout, but with delicate suggestions of real inflection. The point of deepest solemnity is at the words, "Do this in remembrance of me."

The remainder of this portion of the Service, "The Oblation," and "The Invocation," should be read with gradual change from the deepest solemnity to the joyful Ascription, "By whom and with whom, in the unity of the Holy Ghost, all honour and glory be unto thee, O Father Almighty, world without end."

9. *The Words of Administration* should be said in a low voice, but not with whisper, with absolute distinctness, and slowly enough to continue while four persons are receiving—under ordinary circumstances. There should be a slight pause before "Take, eat," and "Drink this."

10. The prayers of the *Post-communion* require no special attention after the foregoing applications of the spirit of this Service. There is here, however, as in other places, an opportunity to express the feeling of *completion*, by dwelling a little on certain

concluding words, as, "*And we most humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue,*" etc.

[*The Gloria in Excelsis* has been noticed elsewhere.]

11. *The Blessing* should not be said until all are still, and then with marked deliberation, emphasis, and dignity, tempered by the sympathetic pastoral feeling and mellow tone.

91. *The Burial Service*.—1. This is the one Service, above all others, which, out of the Church or within it, is acknowledged to be as nearly perfect as any humanly ordered Service can be.¹ This results from the use of the Bible, from which almost every word of it is taken, except the prayers. The reading, therefore, should be with the laudable purpose of not only making it appropriate, by avoidance of defects, but also of interpreting it with the most impressive effect.

The characteristic feeling pervading every portion of it is solemnity, but a hopeful and not a gloomy solemnity. This feeling is accompanied by the tenderest sympathy for the bereaved, and the kindly

¹ With the exception, perhaps, of the second clause of the second opening sentence and the passage in the Lesson concerning baptism for the dead, which are not understood by many.

prompting of the heart which yearns to give the "oil of joy for mourning, the garment of praise for the spirit of heaviness." A single tone of the voice out of keeping with these characteristics of the Service, is like the utterance of a thoughtless word, or the doing of some incongruous act, which reveals a heart out of sympathy with the occasion; and there is no other Service where, as in this, the voice of the pastor may be made to convince his people that he, with St. Paul, has them in his heart.—(Adapted from Dr. Russell.)

2. This Service, also, in a fully expressive rendering, especially before a large congregation, has a decidedly musical element, which should not be disregarded, as it is caused by the sonorous rhythm of its language, especially in the lofty diction of the Lesson, and the change of key, so to speak, according to the sentiment, corresponding to the major and minor in music; all changes being subordinate to the predominant motive, which is to set forth the comfort and triumph of a Christian hope in the resurrection and the future life for those who "die in the Lord." The major, the hopeful, key, is sounded in the first of the opening sentences, continued in the second, resumed in the Lesson, where the theme proceeds by remarkable logic and elo-

quence to a noble climax in "But thanks be to God which giveth us the victory through our Lord Jesus Christ"; is resumed again in the midst of the Committal, in the words, "Looking for the general resurrection," etc., and again in the concluding prayers.

Contrasted with this predominant tone of hope and faith, according to the law of the discipline of life through sorrow and death, are the other passages, in the minor key, some of which touch the lowest depth of solemn awe. This is seen, first, in the Psalms, and, secondly, in the portion from "Man that is born," etc., through "dust to dust." It will be seen that the larger part of the Service is in the major key.

This musical idea is due to the authors of most of the language of the Service, St. Paul, the Psalmist, and the writer of the book of Job, whose poetic genius expressed the profoundest depths of feeling in style that readily lends itself, at least, to the suggestion of musical form. The Service should not be read for the musical effect, particularly, but the musical feeling should be admitted, as it is in the Psalms and the Prophets, for the sake of bringing out the sentiment of the Service. Reference to Blunt's *Annotated Prayer Book* will show that the

sentences and the anthem were at first selected to be sung.

3. Some details of the proper rendering of this Service are added:

The first sentence sounds the keynote of *faith* in immortality, on the authority of Him who raised Lazarus from the dead and "rose again," Himself. It should not be pronounced in a low tone, but in one that rings (though reverently) through the building, be it church or house.

The second sentence is similar, with less of authority,—an expression of *hope*.¹ The third sentence, expressing *consolation* and *resignation*, demands the sympathetic quality, increasing in the second part. It furnishes a modulation in tone from the confident to the solemn, from the major to the minor.

The Psalms should be read with more deliberate emphasis than when they occur in the Psalter—and in the grave tone. Again, the *Gloria Patri* makes the modulation from the grave to the hopeful.

4. The *Lesson* is so unique, being the only inspired statement of the doctrine of the Resurrection of length that was ever given, and is so majestic in its thought and diction, that it is given here with marks of expression. These are intended to be sug-

¹ Make rhythmic pause after "*skin*," to prevent absurdity.

gestive of proper rendering (admitting the differences of individual interpretation) rather than exact directions. The paragraphing, according to the Revised Version, indicates the stages of the argument. The italics and capitals indicate the two degrees of emphasis; the lines | and || the pauses, || the longer pause, and the usual signs the rising or falling inflection.

“NOW is CHRIST *risen* from the *dead*', and become the *first-fruits* of them that *slept*'. For since by *man*¹ came *death*',¹ by *man*¹ came also the *resurrection*¹ of the dead'. For | as in *Adam*'¹ all *die*',¹ even so in *Christ*'¹ shall all be made *alive*'.¹ But every man in his own *order*': *Christ* the *first-fruits*'; afterward they that *are Christ's*², at his *coming*. Then cometh the *end*', when he shall have delivered up the kingdom to *God*', even the *Father*'; when he shall have put down *all rule*',² and all *authority* and *power*'. For *he must reign*², till he hath put *all*' enemies under his feet'. The *last* enemy that shall be destroyed is DEATH'. For he hath put *all things*² under his feet'. But when he saith, | all things are put under him, | it is manifest that he is *excepted*', which *did* put all things under him'. And when all things shall be subdued unto him, | then shall the

¹ Antithesis.

² Distributed emphasis.

*Son also himself*¹ be subject unto him that put all things under him, that GOD may be ALL in ALL. ||

“Else what shall they do which are baptized for the dead, if the *dead* rise not at all? Why are they then baptized for the dead? and why stand we in jeopardy every hour? I protest by your rejoicing, | which I have in *Christ Jesus our Lord*,¹ | *I die daily*. If after the manner of men | I have fought with beasts at Ephesus, what *advantageth* it me?² || if the *dead rise not*³ (?) let us eat and drink | for to-morrow we *die*. || Be not *deceived*: *evil communications* corrupt *good manners*. *Awake to righteousness*, and *sin not*; for some have not the knowledge of God. I speak this to your *shame*.

“But some man will say, *How* are the dead raised up? and with what *body* do they come? Thou fool⁴ | that which thou *sowest* is not quickened, except it *die*.⁵ And that which thou *sowest*, thou sowest *not that body that shall be*,¹ but *bare grain*, it may chance of wheat, or of some other grain.⁶ | But GOD *giveth it a body* as it hath pleased *him*, and

¹ Distributed emphasis.

² Pause and falling inflection. The question ends here in the Greek and the R. V.

³ No interrogation here.

⁴ “Thou fool” unemphatic and with suspended slide.

⁵ At “die,” suspended slide.

⁶ “It may chance of wheat, or of some other grain”—unemphatic.

to every seed his *own* body'. All *flesh* is not the *same flesh*'; but there is one kind of flesh of *men*',—another flesh of *beasts*', | another of *fishes*', | and another of *birds*'. | There are also *celestial*' bodies, and bodies *terrestrial*'; | but the glory of the celestial is *one*', and the glory of the terrestrial is *another*'.

| There is one glory of the *sun*', and another glory of the *moon*', and another glory of the *stars*'; | for one star differeth from another star in glory'. || SO ALSO is the RESURRECTION' of the DEAD'. || It is sown in *corruption*'; it is raised in INCORRUPTION': it is sown is *dishonour*'; it is raised in GLORY': it is sown in *weakness*'; it is raised in POWER': it is sown a *natural body*'; it is raised a SPIRITUAL BODY'. There is a *natural* body, and there is a *spiritual* body'. | And so it is written, | The *first man Adam*² was made a *living soul*'; the *last Adam*² was made a *quickening spirit*'. Howbeit, | that was not *first*' which is *spiritual*', but that which is *natural*'; and *afterward* that which is *spiritual*'. The *first* man is of the *earth, earthy*': the *second* man is the LORD from HEAVEN'. | As is the earthy, such are they also that *are earthy*'²: and as is the *heavenly*, such are

¹ These antitheses require change to higher pitch and stronger emphasis on the second word.

² Distributed emphasis.

they also that are *heavenly*'. || *And as we have borne the image of the earthy, we shall also bear the image of the heavenly*'.

"Now *this* I say, brethren, that *flesh*' and *blood* cannot inherit the kingdom of God'; neither doth corruption inherit incorruption. Behold, I show you a *mystery*'; | We shall not all sleep, but we shall all be changed', | 'in a moment, in the twinkling of an eye, at the last trump: FOR¹ THE TRUMPET SHALL SOUND, AND THE DEAD SHALL BE RAISED INCORRUPTIBLE, AND WE SHALL BE CHANGED. ² For this corruptible must put on incorruption, and this mortal must put on IMMORTALITY. || So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, DEATH IS SWALLOWED UP IN VICTORY. || O death,³ where is thy sting'? O grave, where is thy victory'? || The sting of death is SIN'; and the strength of sin is the law'.⁴ But thanks be to God, which giveth us the victory

¹ From "changed" to "trump" with quickened movement.

² Continued and cumulative emphasis to the end of the sentence.

³ Continued and gradually increasing emphasis to "VICTORY," Let the emphasis, here and throughout, be not suddenly applied to the marked words, but led up to in the slide of sentence emphasis (see § 55).

⁴ Deep, grave tone. Not too emphatic, as the inferior condition.

⁵ Full but calm emphasis, as becomes the repose of a settled conclusion.

through our LORD JESUS CHRIST. *Therefore*, my beloved brethren, be ye *stedfast, unmovable, always abounding* in the work of the Lord, forasmuch as ye *know* that *your labour* is not in *vain*' | in the Lord".¹

5. "Man that is born of a woman," etc., is the profound expression of the discipline of the darker side of life—to be read in low, deep tones, but very sympathetically, changing to the higher tone of supplication at "Yet, O Lord God most holy, | O Lord, most mighty," and falling at "suffer us not" to a lower pitch.

The Committal, "Forasmuch," etc., should employ the tone of deepest solemnity and sympathy, and should be read with marked deliberation and with pauses according to the punctuation. It brings us to the lowest depth of the feeling of awe which is inevitable to all thoughtful men, and the voice may very properly sound its lowest note on the words, "earth to earth, || ashes to ashes, || dust to dust||"; but only to begin to gradually rise again in pitch and brighter tone at the mention of the Resurrection,

¹ The calm *sequel* to the preceding argument and feeling, bringing us back to daily duty—a *relief* from the preceding intensity of emphasis. Here is a modulation into a lower and milder tone.

concluding with solemn, but not doleful, reading of the description of the second coming.

“I heard a voice,” etc., should be read in a monotone (reflective), and in a somewhat higher pitch than the preceding, because of the impression produced upon the imagination by the picture therein presented—falling to a lower pitch at “for they *rest* from their labours.”

NOTE.—It is evident in the examination of the proper rendering, indicated above, that the ability to change the pitch by degrees is most important in such a Service as this,—to carry the voice up or down, word by word, as it were, in an ascending or descending scale, without actual singing or sing-song. It is essential to the natural expression of marked changes of feeling (see § 32).

PART VI

THE PUBLIC READING OF HOLY SCRIPTURE

[Including Lessons, Epistles, and Gospels]

CHAPTER I

THE GENERAL SPIRIT AND MANNER OF THE READING

92.—The effective reading of the Bible depends upon something higher than elocutionary skill — even upon the mental and spiritual attitude of the reader. This is not liturgic, except that the reading is associated with liturgical renderings before and after it, a situation which promotes a reverent delivery, but should not induce sing-song. Generally speaking, the Bible is the inspired word of God—God speaking to man, and, therefore, a revelation to the reader as well as to the hearers. The exceptions are the quotations from ordinary human speech, or from evil characters, and some dry state-

ments of fact in history and chronology. Even these exceptions should be regarded as admitted in accordance with the supreme purpose of the Bible, which is to give a history of the revelation of divine, eternal truth. Reading of Scripture, then, comes close to preaching in its demand for reverent and real expressiveness. It should be, at all times, not perfunctory, but *interpretative*, more so than the Liturgy, because in its succession of selections it has constant variety and comparative freshness of matter. Its method and aim are for *instruction*: the reading should be, therefore, "intelligible, intelligent, and reverent" (Bishop A. C. A. Hall).

The manner of reading the Bible should involve:

- (1) Due preparation. (2) A reverent physical attitude and vocal tone. (3) Full command of elocutionary resources. (4) Regard for differences of style and for degrees in the power of inspiration. (5) Such a consciousness of the Divine Word as will cause the reader to feel that his own personality is only the agent for communicating and vocally interpreting truth—not the originator of it. This consciousness should govern all the other elements of the delivery.

93. *The Preparation*.—An early familiarity with the English Bible, by repeated readings, is the best

general preparation that could be devised. But, as this is now so uncommon, it is incumbent upon candidates for the ministry that they should supply the lack, if it exists, by diligent daily readings, particularly of those portions included in the Lectionary, the Epistles, and the Gospels. The reading of entire books of the Bible, also, is indispensable to the understanding of chapters and selections, in their relation to the context.

All the other studies of the minister should also be brought to bear on the vocal interpretation. The meanings in the original languages, the history and exegesis given in the seminary and supplemented by subsequent study, all contribute to effective reading. The power of accurate knowledge is the foundation of the power of real interpretation. It is well to read the Revised Version as a scholarly commentary, and, especially, the poetic portions, which are there printed according to the form of Hebrew poetry, *e. g.*, "The Song of the Bow," 2 Sam. 1, the dialogue or responsive style of Psalms 24 and 121 (not in Lessons, but illustrative), and much of the Prophets. Read also *The Literary Study of the Bible*, by Richard G. Moulton.

The Scriptures for the day should also be carefully read, not long before the services; and this

practice should be continued, at least until they have become familiar by repetition. Those who lack early familiarity with the Bible will find this especially useful.

94. *The Physical Attitude, Vocal Tone, etc.*—The public reading of the Word, for ages past, has been regarded as an office of the greatest dignity. The Lectern should be approached with deliberation; the Book should be handled with respect; the places should have been previously found by the minister, or a thoroughly competent person (serious awkwardness has often been caused by mistakes in this); the reader should stand erect and quiet, not moving much from the one position, and with careful avoidance of pronounced head-gesticulation and involuntary motions; the eyes should not be glued to the Bible, although generally and necessarily directed there, because the reader is not reciting, but should glance occasionally upward toward the people for freedom of expression. The announcements should be given with deliberation, and should never be inaudible, indifferent, or hasty, although made subordinate to the Scripture itself. They are liturgical, — “Here beginneth,” “Here endeth,” “The Epistle,” “The Holy Gospel,” etc.

The voice varies with the style of the Scripture,

but should always be strong and distinct enough to deliver the Word to the people. A pause should always be made after the announcement and before "Here endeth" in order to separate the different uses—lesson and liturgy. The latter is especially important to propriety in some instances, *e. g.*, in concluding 1 Thess. 4, "wherefore comfort one another with these words."—"Here endeth the second lesson."

95. *The Elocution.*—All the elocutionary resources should be at command. No public reader is as responsible, in this respect, as the Reader of the Bible. Tone, enunciation, power, and rhythm should be as carefully and particularly studied as the sense of Scripture, in the preparation. The Bible is remarkably rhythmical, and a special study of this feature is advisable, both to bring out the beauty of the text and to prevent that common and flagrant fault—sing-song. Special attention should be given, also, to the proper *falling* inflections, the neglect of which, arising from ignorance, lack of study, or the want of the *reality of true expression*, makes the reading mechanical, monotonous, and meaningless. The Bible is filled with *living* thought and words, for living men, and is not the ghostly voice of an incantation. But extremes of elocution should

be avoided. The *median stress* is most frequently demanded and should be mastered, as the chief emphasis of reverent and solemn delivery.

Faults, not wholly elocutionary, are:

1. *General inexpressiveness*.—This results from making different passages the same in style of delivery, with no distinction between the sublime and the simple, between joy and sorrow, prophecy and narrative, epistle and song, between the tender invitations of Divine mercy and the denunciations of Divine wrath. Almost as bad as weak rendering of strong passages, is the sonorous *preaching out* of the simplest narrative, as in Gen. 40: 20-23, or St. Matt. 19: 1, 2, and many similar verses in the Gospels. Such passages should be subordinated in tone.

2. *Lack of sympathy with the theme or the occasion*—*e. g.*, pronouncing the eight woes upon the Pharisees and Sadducees, St. Matt. 23: 13-36, without denunciatory tone, or St. Matt. 23: 37-39, "O Jerusalem," etc., without pathos; reading the Christmas lessons without the tone of joy, or the Good Friday lessons and the account of the crucifixion without the tone of sorrow. This lack is the cause of many improprieties.

3. *Extremes of tone or expression*—among which may be mentioned: *a.* The purely *dramatic* manner.

The dramatic element, such as is found in the stories of David and Goliath and of Elijah on Mt. Carmel, should be *suggested*, not vocally acted out. The highest emotions appear in the Bible, but their expression should be moderate. *b. Monotony*, which has no place in any reading. *c. The plaintive voice*, which, in its excess, degenerates into a whine, reminiscent of those days "when the 'language of Canaan,' droned through the nostrils, was the vocal indication of a peculiar type of piety." *d. Mannerism*, or undue refinement of expression, mincing tones, attenuation of voice, etc. "Beauty," in voice as in other things, "is the economy of strength," not of delicacy alone. It should always be evident to the ear that it is a *man* who is reading.

CHAPTER II

ADAPTATION OF THE READING TO DIFFERENT STYLES OF COMPOSITION

96. It is difficult to classify precisely particular passages in the Bible according to the characteristics of style, because of the exuberance and complexity of Oriental expression. A merchant of to-day in a bazaar in Damascus may include the historic, the descriptive, the oratoric, and the dramatic elements, in his plea for the purchase of a rug. In the largest way, the Bible reveals a similar blending of styles, because of its purely Oriental origin. But, for convenience in study, a general classification may be made, with the understanding that different styles often enter into the same chapter or even the same paragraph.

The following are the varieties selected, with references to illustrative passages¹:

1. Narrative and Description (the historical por-

¹ Throughout the use of this section, it is expected that students will have the Bible at hand, to avoid the printing of copious extracts here.

tions of the Bible).—This may be simple or elevated, the latter often reaching the epic spirit, or the sublime, with many grades between. The use of the voice needs only the application of foregoing explanations here, but is quite natural and of the conversational method in the simpler passages. The effort should be to make the story real, the description clear, and elevated passages impressive.

It is essential that the reader should have his imagination so vivid and intelligent that he can picture to himself all the scenes of which he reads. Biblical learning, even to a moderate degree, is all helpful here. Lack of imagination makes many a reader dull, monotonous, and like a child reciting by rote a story which he does not understand. Abraham before his tent,—Joseph in the pit or the palace,—the hosts of Pharaoh overwhelmed in the sea, as Moses and Miriam saw them and sang of them,—Samuel in his little room hearkening to the voice of God,—David, the youth, facing the giant Goliath in the presence of two armies,—David, the king, in his glory and his contrition,—Solomon praying before the multitude at the dedication of the temple,—Elijah on Mt. Carmel,—Jesus with His disciples and on the cross,—the Apostles and Stephen, as they stood in dramatic situations,—and

the visions of the prophets and of St. John:—all these scenes must take form in the imagination of the reader, before he can do justice to his reading. This faculty is emphasized here because it is sluggish or unformed in many a man who, although devout and earnest, wonders why he cannot read the descriptive lessons as some imaginative men do read them. It applies as well to mere details of narrative, as in St. Matt. 5: 1, which is at once a narrative and a picture.

Passages for illustration and practice are noted below: some of these pass into other styles, which will be mentioned in advance, to be referred to again.

Simple, familiar, or but little elevated: Oriental hospitality, Gen. 18: 1-15;—Betrothing of Rebecca, Gen. 24;—Joseph and his brethren, Gen. 42;—Judah's pathetic appeal, Gen. 44;—the Book of Ruth (idyllic);—Samuel before Eli, 1 Sam. 3 ("Samuel, Samuel," in verse 10, should be read with rising inflection on both words. So, also, "Moses, Moses," in Exodus 3: 4. "Here am I," always with suspended inflection on "I");—Elisha, 2 Kings 4;—the story of Naaman, 2 Kings 5; Job 1: 1-5;—and most of the Gospel narratives.

Elevated narrative and description: The Creation and Fall, Gen. 1, 2, 3. (The first chapter is epic in

form. The first five verses should be read very slowly and weightily, with pauses at the punctuation, and falling inflection at the periods and on "void," 2d v., and "good," 4th v.; for the reading of the 3d v., see § 59, (3),—Distributed Emphasis);—the Flood, Gen. 7 and 8;—Abraham's vision, Gen. 15;—the Trial of Abraham (Good Friday lesson), Gen. 22;—Mission of Moses, Exodus 3 and 4;—Giving of the Law, Exodus 19 and 20;—the Golden Calf, Exodus 32;—the Rebellion of Korah, Num. 16. (Occasion here for much variety in tone-color, etc.—*e. g.*, v. 3, bold assertion, v. 4, pause and very grave tone, change of movement at verses 31 and 36, also some of the dramatic element).—Balaam, Num. 22, 23, 24, (24: 15–24, prophetic and epic);—the Dedication of the Temple, 1 Kings 8, including the element of prayer in sustained, high-middle pitch and sympathetic tone;—Elijah, 1 Kings 17, 18, 19, in 18: 20–40, dramatic; (compare v. 24 with v. 39, and see that in v. 39 strong falling inflection with radical stress must be used in "the *Lord*", he' is the *Gód* !" etc.);—Hezekiah, etc., Isaiah 37, with the prayer of Hezekiah, 14–20, and the didactic-prophetic passage, 21–35;—the story of Daniel, largely dramatic, Dan. 2, 3, 4, 5, 6;—the Nativity, St. Luke 2: 1–15;—Narratives of the Resurrection;

—Day of Pentecost, Acts 2;—Triumphs of faith, Heb. 11;—Description of vision, Rev. 1, 7, 14, 15, 22. (Compare also Ezekiel 37, etc.)

There are passages scattered through the preceding which might be characterized as didactic, and somewhat oratoric in style—*e. g.*, Rev. 22: 13–21.

2. *Didactic Style*.—This may be divided into the simple and the elevated. It is the language that contains appeal to sense of duty and to obligation to *think* concerning life and death, etc. It teaches divine truth in direct form. It makes the least demand upon power of expression except in its most elevated forms, as in St. Paul's Epistles, which sometimes rise to eloquence, as in 1 Cor. 2, and into poetry, as in 1 Cor. 13. The didactic style requires, however, the most careful interpretation and, consequently, most accurate inflection and emphasis. For the simpler form of the didactic, we may read the Book of Proverbs, noting that a verse here and there rises to the prophetic style.

The Book of Ecclesiastes may be called elevated-poetic-didactic. Many passages in the Prophets which warn their contemporaries against the evil tendencies of the times are on the same plane, as in Jeremiah 9 and Ezekiel 14.

The Epistles of St. Paul and the Epistle to the

Hebrews are of the higher order, involving much of the oratoric spirit in the didactic form.

The shorter Epistles of St. John, St. Peter, St. James, and St. Jude are simpler in style, but have their own characteristics. St. John is emotional and eloquent,—see 1 John 4;—St. Peter is plain, terse, and emphatic,—see 1 Pet. 2;—St. James is colloquial and argumentative, with some “Oratoric Interrogative,” as in 4: 1-5;—the Epistle of St. Jude is condensed emphasis, but must not be read in a way to suggest personal authority in the reader.

In the Apocrypha we find the “wisdom-teaching” in Ecclesiasticus 37, and the more elevated and prophetic style in Wisdom of Solomon 3: 1-10.

The teachings of our Lord are partly in this form, but have supreme emphasis because of their authorship, their clearness and brevity, their style being undoubtedly affected by the oral delivery. Special attention should be given to the Beatitudes, which are not always read with proper expression. They should be after this manner: “*Blessed* are the poor in spirit: for theirs is the kingdom of heaven,”—*i. e.*, emphasis on “Blessed” and falling inflection before “for” in each one. In His teaching, the “Verily, verily” should be read deliberately and emphatically, because it is used to call special

attention to what follows. In St. Luke 21, He rises to the prophetic style, and also in some shorter passages, which, however, are included in the didactic purpose. In St. John's report of His discourses, we may not have so close a record of His very words, but the *spirit* of His teaching is most manifest there. In St. John 14, 15, 16, we have the highest form of teaching by statement, made with the power of Him "that came down from heaven, even the Son of man which is in heaven" (St. John 3: 13), and in St. John 6, He teaches of His Divinity. All these teachings of our Lord should be read with peculiar care and reverence, and in a more subdued tone than the words of the Apostles. There is in them the *repose*, the *serenity* of perfect and infinite wisdom unmingled with human speculation, which should be reflected or, at least, suggested in our reading.

The Epistles of St. Paul are the most difficult of all portions of the Bible to read because of the involved character of his epistolary style in many passages in which his thoughts seem to rush like the waters of Niagara, clearly enough at first, but soon with separate currents, which intermingle, and override one another, making apparent confusion, yet coming out with wonderful clearness and power at

the end. We find this characteristic very marked in Eph. 1, which might be punctuated as only one complex sentence, and is so pointed in the Authorized Version, save for two periods, after the 12th and 14th verses, the first being followed by a relative clause. Similar to this is the third chapter, ending, however, in clear and majestic doxology. Such a style is difficult to read. It requires unusual slowness and distinct pauses, with marked emphasis, in order that the hearers may have time to take in such meaning as the reader may be able to indicate. It is possible that this first chapter has never been made perfectly clear as a whole, to any one, at any single reading; but in parts, at least, it may be made clear by the method just suggested. St. Paul's most perfect writing is undoubtedly in 1 Cor. 13, the Epistle for Quinquagesima Sunday, and in 1 Cor. 15: 20-58. The latter, the burial lesson, has been discussed in its place. The former deserves particular attention because of its high poetic form, and because it is so often read without the proper inflections, especially the falling, the explicative inflection, always most necessary in such philosophic-didactic style. It is added, with some marking to assist expressive reading:

“Though I speak with the tongues of men and of

an'gels,* | and have not chárity, | I am become as sounding brass, or a tinkling cym'bal. And though I have the gift of pròphesy,** | and understand all mys'teries,** and all knòwledge**; and though I have all faìth, so that I could remove moun'tains, | and have not chárity, || I am nòthing. And though I bestow all my goods to feed the pòor, | and though I give my bòdy to be burned, || and have not chárity, | it profiteth me nòthing. Charity suffereth lóng, and is kind'; | charity en'vieth not; | charity vaunteth not itsèlf, is not puffed úp, doth not behave itself unseemly¹; | seeketh not her own', is not easily pròvoked, thinketh no èvil¹; || rejoiceth not in iníquity, || but rejoiceth in the trùth²; | beareth all things', believeth all things', hopeth all things', endùreth all things.¹ || Charity | never faileth: | but whether there be pròphesies, | they shall fail²; | whether there be tóngues, | they shall cease²; | whether there be knòwledge, | it shall vanish awày.² || For we knòw in part,

* The rising inflection on "angels," as often given, fails to impart the real meaning, which is "or even of an'gels," those who have the higher knowledge and expression (under our present conditions, seeing "through a glass, darkly").

** These words are too important, individually, to make a mere series with falling inflection at the end, as each points out a particular kind of learning or "gift" of St. Paul's time.

| = Pause.

¹ Series.

|| = Longer pause.

² Antithesis.

and we *pròphesy* in part,¹ | but when that which is *pérfect* is come, | then that which is in *pârt* shall be done *away*¹. || When I was a child, I spake as a child, I understood as a child, I *thoUGHT* as a child³; | but when I became a *mân*, I put away *childish thîngs*.⁴ || For *nów* | we see through a glass, *dàrkly*; but *thén* *face* to *fàce*²: | *now* | I know in *pàrt*; but *thên* shall I know *even as also I am knòwn*.⁵ ||| *And now abideth FAITH, | HOPE, | CHÀRITY, | these three*; || but the *grêatest* of these | is CHÀRITY.⁶''

3. *The Oratoric Style*.—This differs from the didactic, to which it frequently furnishes a climax, by the addition of a purpose to convince and persuade, as well as to instruct. Even when found in passages that were written, not delivered as speeches, the author evidently, in imagination, was full of the oratoric spirit. This is true of the prophets, who may have delivered many of their utterances as sermons, and of St. Paul, whose style is mostly oratoric rather than epistolary. (The purely epistolary style may be seen in the third Epistle of St. John.) The oratoric style of delivery, then, should be

| = Pause.

|| = Longer pause,

||| = Longest pause.

¹ Series.

² Antithesis.

³ Not emphatic, subordinate for illustration.

⁴ Distributed emphasis.

⁵ Slide of cumulative emphasis.

⁶ Very emphatic throughout the sentence.

suggested, in reading the Prophets and the Epistles, by a strengthening of the tone, the accentuation, the emphasis, and the pauses. The passages that are given strictly as speeches require this delivery in every word, with, generally, more of the effusive than the expulsive or explosive orotund, because the intention of the Bible oratory is to awaken something in the hearers themselves, "not to drive something into them from without." Especially should the beginning and the end of such a passage be marked by the oratoric manner of utterance.

The various purposes of oratory appear in all their forms in the Bible,—conviction, persuasion, rebuke, denunciation, consolation, encouragement, etc., and should be brought out by the reading.

Examples for illustration are: Nathan's rebuke of David, 2 Sam. 12: 7-12, (strong emphasis on "Thou," v. 7);—Isaiah's warnings, etc., Isa. 5: 20-30, 9: 8 to 10: 4; 28, 30, 31, 40. (This last chapter is most eloquent with consolation in "Comfort ye," etc., with encouragement in "O Zion," etc., v. 9; with oratoric interrogation in verses 25, 27, 28.—Isa. 44: 9-20; 52, 53, 54 (most eloquent encouragement);—55 (a perfect evangelistic sermon); etc.—Ecclesiastes 11: 9 to 12: 7 is plainly a sermon to

young men.—Ezekiel 18, especially vv. 19-32, is strongly oratoric. So is Malachi, throughout.

The poetic form of the prophetic writings does not conflict with the oratoric style, because Oriental eloquence has always been poetic. "Hebrew literature centres in the lyric and the oratoric" (Dr. Curry). In fact the influence of that kind of expression has passed along through the oratory of the ages and is found to affect the finest passages of modern orators, doubtless because of their familiarity with the Bible. For example, note Webster's great peroration, "When my eyes shall be turned to behold, for the last time," etc., and Lincoln's second inaugural, quoted in this book.

The sermons and addresses of our Lord may have this style in a moderate degree. That He was capable of the most powerful speaking we know from several examples of denunciation; but He chose to restrain Himself, generally, more than ordinary men. His speeches, or sermons, therefore, should be read with corresponding restraint. The passage in Matt. 6: 24-34 is the most oratoric portion of the Sermon on the Mount. Matt. 18: 3-20 is distinctly oratoric. But the most striking example of all is His denunciation of the Scribes and Pharisees in Matt. 23. The points of delivery

to be noticed are: a calm but weighty utterance of “*Woe* unto you, | Scribes and Pharisees, | *hy'po-crites!*” as here marked; a long pause before the 37th verse, and the most pathetic reading of verses 37-39. This chapter has been variously interpreted by different readers, but the result of their discussions seems to be that the prevalent tone should be one of *sorrowful* but positive denunciation. The extremely forcible style and the repetition of the “woes” does not admit of a sorrowful feeling as the only one. Matt. 24 contains a forcible speech. The discourses in St. John’s Gospel cannot be classed under the oratoric style, because they were spoken, mostly, to an individual or to the inner circle of His disciples, and therefore quietly, and, further, are not, probably, so *verbatim* a report, as the sayings in the other Gospels. The exceptions to this may be in John 6 and 8.

There remain the speeches and sermons quoted in the Acts of the Apostles: St. Peter’s sermon on the Day of Pentecost, Acts 2: 14-40, Acts 3: 12-26; St. Stephen’s historic appeal, Acts 7; St. Peter to Cornelius, Acts 10: 34-43; St. Paul’s sermon, Acts 13: 16-41; St. James’ address to the council at Jerusalem, Acts 15: 13-29; St. Paul’s remarkable sermon on Mars’ Hill, Acts 17: 22-31;—St. Paul be-

fore the chief captain at Jerusalem, Acts 22: 1-21;—in answer to Tertullus, Acts 24: 10-21;—before Agrippa, Acts 26: 2-29.

4. *The Prophetic Style*.—This differs little, in the delivery, from the oratoric, because we may call the Prophecies simply heraldic oratory. Prophets have had two functions,—forth-telling and fore-telling, those of the preacher and the seer, but the predominant style is that of the forth-teller.

The bolder passages require energy and fulness of voice; the expulsive orotund and sometimes the singing tone with straight inflection, *i. e.*, monotone, is most appropriate.

Examples: Joel 2: 1-11, 3: 9-17;—Isaiah 55: 1-5 (a little of the *calling* tone in v. 1);—Isaiah 1 (tone of indignation, but not too strong);—joy and triumph, Isaiah 52, 60 (a prophetic song);—the glory of the kingdom, Micah 4;—reproof of Jerusalem, Zeph. 3;—etc.

The gentler passages should be read with subdued power and with much of the straight inflection.

Examples: Isaiah 43: 14-28, 52: 13 to 53: 12, 61;—the Lamentations of Jeremiah; in chapter 1: 1-8, there is particular occasion for the vanishing stress (see § 55).

5. *The Epic, Dramatic, and Lyric Styles*.—It is

universally conceded that the highest forms of poetry are found in the Bible. In the Bible especially the epic seems to include the other two as the prevailing mode. It is, for approximate definition, the poetic representation of great events and great men that show forth the highest truths. The dramatic in some instances is less poetic in form than the others, but has a similar spirit. In English, Milton may be regarded as the finest exponent of the epic form, Shakespeare of the dramatic, Byron (though not exclusively), in his sacred poems, of the lyric. All of these drew large inspiration from the Bible. The dramatic style deals more minutely with the personages: the lyric is the pure song, expressing an individual emotion in some cases, but always in the Bible with reference to some large or national or universal idea and, therefore, is allied there to the epic.

These elements also enter into other kinds of writing, but deserve attention and proper rendering there.

In the vocal expression of these forms there is required an artistic sense of special inflection, emphasis, and rhythm, and of the tone-color which indicates the varying moods. The imagination must be fully alive to every picture and every shade of emotion.

Examples: The Song of Moses, Exod. 15;—the Song of Deborah, Judges 5;—the Song of Hannah, 1 Sam. 2;—the Song of the Bow, 2 Sam. 1: 19-27;—Isaiah 35;—the Magnificat, St. Luke 1: 46-55;—the Song of Simeon, St. Luke 2: 29-32;—the Song of Solomon, and the Psalms. These are generally lyric-epic. The Song of Solomon is also dramatic.

For the *dramatic*, we have the story of Judah, etc., Gen. 44;—the story of David and Goliath, 1 Sam. 17: 32-51;—the story of Absalom, 2 Sam. 18;—Elijah and the prophets of Baal, 1 Kings 18: 17-46, and 19;—the story of the crucified malefactors, St. Luke 23: 39-43. We have also the entire book of Job, which is a dramatic poem, or a sacred drama. "For the stage, we have a hill outside the city; for scenery, a rising storm, the flashing lightning, the rolling thunder, and a rainbow; for characters, Job and his friends, Satan, and even God; and for a theme, the mystery of human suffering, the same found in the 'Prometheus Unbound' of Æschylus, and Hamlet's 'To be or not to be,' the problem of all problems, the mystery of human existence."—Dr. Curry's *Literary and Vocal Interpretation of the Bible*.

The histories of the Creation and the Flood are also epic in character, and much of the Revelation of St. John is dramatic in the loftiest form.

In the reading of these passages, while the imagination is fully alive, care must be taken not to *imitate* the supposable tones of personages in the dialogues. *Suggestion* is sufficient and better. A strictly dramatic rendering of any part of the Bible is entirely inappropriate, at least in Divine Service. Let there be reading, not dramatic recitation there. The *Consciousness of the Divine Word* should make this certain.

6. *The Allegoric Style*.—This is found in all early literature and is especially developed in the Orient; hence it is prominent in the Bible and was selected by our Lord as the best method of instructing a people who could understand story better than philosophy or theology, and who were to be taught that the “kingdom” was not to be a literal one, but a community of souls under personal spiritual power. His parables are to be read as symbolic of greater meaning than appears on the surface, and with active imagination to see the scenes which He presents. We may take the Prodigal Son as the greatest of them all, because of its universal application to the spiritual history of men. Its reading should be expressive of it as a masterpiece of word-painting, with sure touch in every line. It is one of the richest passages for expression; *e. g.*, “and when he

had spent *all*,"—"with the husks that the swine did eat,"—the reflective tone of his soliloquy, verses 17-19,—the vivid picture in v. 20, "And he arose and came to his father. And when he was yet a *great way off* [*slow movement*] his father saw him, [*the following in quicker movement expressive of feeling*] and had compassion, and ran, and fell on his neck, and kissed him."—v. 21, the pathos of the son's confession, especially in the word *Father*,—verses 22-24, the joyous tone of the father's voice,—verses 28-30,¹ the suggestion of anger,—verses 31, 32, the father's calm, dignified joy.

There is much allegory in the Old Testament, but it can be included under other heads, as it is mostly within the epic form.

7. *Prayer*.—This is the remaining form of expression in the Bible; it demands the utmost reverence combined with clear tone and fervid emphasis. Here, we cannot make the prayers our own, but suggest the feeling of the authors.

For examples, we have the intercessory prayers of Abraham, Gen. 18;—the prayer of Solomon at the dedication of the Temple, 1 Kings 8, and 2 Chron. 6;—the prayer of Elijah, 1 Kings 18: 36, 37;

¹ In verse 29, give falling inflection and median stress to the word "kid," so as to contrast the inferior feast with the greater.

—the prayer of Hezekiah, 2 Kings 19: 14-19;—Ezra 9: 6-15;—Daniel 9: 3-19;—Jonah 2;—also Psalm 51—in the Old Testament. In the New Testament we have the prayers of our Lord. “The Lord’s Prayer” in Matt. 6: 9-13 should be read more slowly and with more emphasis, pause, and interpretation than in the Service, because it is given in the Scripture as a model. The last prayer in St. John 17 requires more reverence and restraint of the reader’s personal element, than any other passage in the Bible, because it is the sacred personal outpouring of the heart of the Divine Son of Man.

PART VII

PULPIT ORATORY

CHAPTER I

THE PURPOSE AND METHOD

97.—In the pulpit, man speaks to man concerning divine truth. Pulpit oratory depends upon the same forces of soul, mind, voice, and action, as any other kind of oratory, with a difference only in the psychic attitude and the purpose involved. The oratoric spirit must direct these forces within as well as without the pulpit. As long as there are ears to hear, minds to think and hearts to feel, there will be a demand for oratory in the pulpit. Any good oratorical training, therefore, is valuable as a preparation for the function of preaching. But the attitude of the whole man within, and of the whole external expression of the man as a preacher, must be a concentration of all available resources upon a single,

comprehensive purpose—the setting forth, with personal power, of the truth that saves and uplifts the souls of men.

What is pulpit “delivery”? Not, as one might suppose from hearing some sermons, merely discharging from the lips what has been committed to the manuscript or to the memory of the speaker, but the placing, and, even better, the planting of the preacher’s ideas in the minds of hearers. Not getting the truth out of the speaker, for the discharge of his duty, but getting it into the hearers, for their good. “Behold a sower went forth to sow.” “The seed is the Word of God.”

Sermons that are distinctly theological or historical do not require oratory, but, rather, the simpler, quieter reading of an essay. They may be omitted, therefore, from this discussion, which treats of persuasive preaching, rather than of pulpit instruction.

CHAPTER II

THE FUNCTION OF PREACHING ANALYZED

The following elements of the function of preaching are necessarily included in it :

98. *The Endeavor to Express Truth through Personality.*—There is no effective delivery of a sermon unless the truth of it is already in the preacher's life, or unless what is uttered is felt. The message is of God, but through the man, who should be able to express, by every resource of oratory, what he undertakes to deliver. Without a message of truth, the personality is useless; without an educated personality, the message is delivered feebly, if at all.

Hence, the personality of a preacher must include the following qualifications :

1. *Spiritual culture and development*, which come through consecration to the work of the ministry,—for all that follows will be deficient without this foundation; through habitual reverence for divine truth,—for a full sense of its value gives weight to

its expression; through a clear, personal faith and sound conviction of truth and its application to the life of man; through a definite and growing purpose to help men,—for no man can be an orator without a distinct end to be gained and a determination to reach it; through enthusiasm,—for, though the inspiration of prophets and apostles may have ceased, yet no preacher can properly deliver the message of Christ unless he has that degree of inspiration, or, at least, fervor, which can come into every consecrated man and give him glowing words and an earnest manner. The sermon should be a manifestation of the soul of the preacher enriched and strengthened by other souls and other ideas than his own—not a rehearsing of another's words, the representation of another's purpose, the reflection of another's enthusiasm.

2. *Mental training and furnishing*,—sufficient learning to possess the truth and its proper terms, sufficient logical ability to present it in due order and with persuasive force, and a literary style which is not only correct, forcible, and attractive in itself, but one that is adaptable to various subjects and occasions. For such furnishing, it is well for every preacher if he can write and speak something besides sermons. The oratoric delivery of many a

sermon has been made impossible by "fine writing," on the one hand, or by loose and crude expression, on the other. The former precludes simplicity, directness, and fervor; the latter, precision, charm, and power.

3. *Physical training*.—Voice and action are the instruments of the oratoric forces already mentioned. It is unwise to depend on natural voice alone, or on any favorite use of the voice. Its resources should all become available—quality, power, pitch, modulation, and a cultivated pronunciation, somewhat fuller and more precise than in conversation. Nor should voice be depended upon without some gesture, because, for reasons suggested by the psychic attitude, the whole man—soul, mind and body—should be active in the delivery. (See Note 1, Appendix.)

4. *A trained consciousness*—not of self to any large degree, but of the subject, of the audience, and, lastly, of the speaker, a part of one's sense of self being reserved for the sake of intelligently controlling the rest. Two faults, in this connection, if they exist, ought to be trained out of a preacher. First, the "losing of one's self in the subject." This is oratoric blindness or insensibility. It makes delivery vague, loose, extravagant, aimless. The

hearers may not be so much interested in the subject as the speaker, he fails to observe that condition, or to take any measures to meet it, and the sermon becomes effective to the speaker, only. A wise layman once said to a young preacher, "Remember that the exercise of composing while on your feet may be more interesting to you than to your congregation." Secondly, too great self-consciousness, which makes the preacher unduly sensitive to the incidents and accidents of the congregation and the occasion, so as to lose sight of the main object of the speaking, or be led into conceit, affectation, or mannerism. There is always the danger of carrying into the pulpit too much of the consciousness of the priest and not enough of the prophet, or the preacher. The consciousness of the pulpit should be predominantly oratoric.

5. *Naturalness or Reality*.—This should be the naturalness of oratory, not of conversation, or ordinary society. It should be real in its own sphere, but the sermon should be on a higher plane than conversation. The colloquial style may be used occasionally, but not continually, lest oratoric power should be weakened. Naturalness, here, in accordance with the oratoric spirit, should be expressed in intense, projective tones, after the manner of

St. Paul, who, though "all things to all men" yet "spake boldly, as (he) ought to speak." There is, indeed, the conversational *form* of inflection, etc., but it should attain to the oratoric *degree*.

Affected sentimentality, prolonged semitone or whine, involuntary cadence or "tune," or sing-song, recurring repeatedly or regularly, or any other peculiarities, are unnatural and do not belong to a symmetrical personality. Naturalness is well tested in the use of a manuscript. If it cannot be read as if *ex tempore*, then it is a "wet blanket" between speaker and congregation, as it has been called. A preacher should have learned to break through, or speak through, that possible barrier, before he delivers many sermons, because the speaking must be, and must seem to be, a spontaneous activity, not an effort limited by the presence of the written sermon.

Naturalness permits a man to expand in his style of delivery as he is inspired by the greater occasions. Simplicity of purpose and of consciousness ought to prevent a preacher from becoming nervous, when there seems to be more than usual to face. If the inner earnestness is always ready, it will come out to fit the occasion. A great preacher once said that one could hardly be eloquent to fewer than fifty people; but St. Paul was, and many preachers of our

day are, because, in a measure like him, it is natural for them to be earnest before any congregation, and to feel that the message they bring is greater than the occasion.

6. *Imagination*.—This is an essential aid to effective preaching, in that it puts truth into pictures in the minds both of the speaker and his audience. But its influence goes farther than the illustrative form, or realistic picture—as in the parables of the New Testament. It makes a certain arrangement, mentally visible, for every train of thought, which gives a clearness to the speaker's vision, and leads to a style of expression which an audience cannot fail to understand. This power of imagination affects the delivery more than is generally realized. It is the secret of the eloquence of a poetic mind. The lack of it is the cause of a vague, dry, un-rhythmic delivery. Experience, both in writing and speaking, teaches what to eliminate from sentences, what to add to them, and how to rearrange, sometimes by an instantaneous act of the mind in *ex tempore* speaking, so as to get matter suitable for a clear and picturesque delivery. It is hardly necessary to add that the study of poetry and poetic prose, and familiarity with the Bible, are very helpful to the imagination of the preacher.

7. The true personality of a preacher is entirely free from *imitation*, in style, voice, or gesture. The following passage from Bishop Brooks' *Lectures on Preaching* should be known to every clergyman or candidate for orders: "I am convinced that the only escape from the power of imitation when it has once touched us—and, remember, it often touches us without our consciousness—you and I may be imitating other men to-day and not at all aware of it—lies in a deeper seriousness about all our work. What we need is a fuller sense of personal responsibility and a more real reverence for the men who are greater than we are. Give a man real personal sense of his own duty and he must do it in his own way. The temptation of imitation is so insidious that you cannot resist it by the mere determination that you will not imitate. You must bring a real self of your own to meet this intrusive self of another man that is crowding in upon you. Cultivate your own sense of duty. The only thing that keeps the ocean from flowing back into the river is that the river is always pouring down into the ocean. And again, if you really reverence a great man, if you look up to and rejoice in his good work, if you truly honor him, you will get at his spirit, and, doing that, you will cease to imitate his

outside ways. You insult a man when you try to catch his power by moving your arms or shaping your sentences like his, but you honor him when you try to love truth and do God's will the better for the love and faithfulness which you see in him. So that the release from the slavery of superficial imitation must come not by a supercilious contempt, but by a profounder reverence for men stronger and more successful than yourself."

99. *Attention to the relation between Style and Delivery.*—A written sermon should be composed in the style of a speech, with attention to simplicity, directness, emphasis, and rhythm. If not so composed, the delivery is hampered by the style. Not all that can be well written can be well spoken, however clear and valuable in its own way. We can see this in the difference of style between St. Paul's Epistles and his addresses. A sermon, *sermo*, is a *speech*. We know how the preaching of the Gospel in the Christian Church began with St. Peter on the Day of Pentecost, with St. Paul in his journeys, at Athens—where a theological treatise would have been a failure—and before Agrippa. Even in the Epistles of St. Paul the oratoric style frequently appears.

There are different kinds of delivery suitable to—
a. Exegesis; b. Explication or Analysis, or the setting

forth of a topic, perhaps with undramatic illustration,—(these two in the didactic style, with delivery of moderate force and action on the conversational plane); *c. Argument*—with forensic spirit, orotund voice, and oratoric gesture; *d. The Hortatory style*, including application, appeal, and (perhaps) peroration,—this style to be delivered with feeling that induces strong tone and tone-color, and emphatic action—in a word, eloquence: and here is the place for rhythmic speech.

It is a grave error to deliver all sermons, or all parts of one sermon, in the same manner. This constitutes the tiresome monotony of some preachers, besides the want of inflection, and might be described as merely drifting on the weekly tide of sacred rhetoric. Eloquence is out of place in exegesis,—the lack of it is fatal to a concluding appeal. The complete change in the style of delivery, at the beginning of a new section of a sermon, admitting, of course, the persistence of the same personality, may be the means of making forcible what, otherwise, would be wearisome. The speaker knows, or ought to know, his own purpose in changing the style of presentation, and should make the people know it, by a suitable change in the delivery, which, like similar changes in reading the Scriptures, may

be indicated in the beginning, at least, if not continued through the whole passage. For special practice in this, read Shakespeare aloud.

100. *Attention to Voice and Gesture.*—These should be somewhat subdued, generally, in comparison with their use in secular speeches, on account of the spirit of reverence for divine truth and the proprieties of the sacred edifice. The quality of voice should often be sympathetic and persuasive, with instinctive and not affected use of the vanishing tone (see § 33, 6). The action, by limitation of its sphere in a pulpit, or because of vestments, should be moderate—rarely dramatic. And yet, it is an error to omit all action except that of mere utterance, because, without it, there is not a full and harmonious expression. Gesture of the head and face with moderate use of the hands may be made very effective. And here it should be noted that *mannerisms*, *i.e.*, involuntary, untrained, and habitual motions, are a worse error in the pulpit than anywhere else, indicating, as they do, unintelligent, unsympathetic, and uncontrolled expression—a contradiction of essential elements of a true speech, *viz.*, consciousness, naturalness, and imagination. But let both voice and gesture be spontaneous activity, the result of previous training. (See Note 1, Appendix.)

101. Attention to such *general requisites* for effectiveness as:

Life, which depends upon clear articulation, varied inflection and emphasis, full tone—often the explosive or explosive orotund, and vigorous rhythm.

Clearness, which depends largely upon the rhythmic phrasing.

Power, which is the result, not alone of an earnest spirit, but of vibrant orotund voice, strong emphasis, and emphatic gesture.

102. Attention to *practical details* of delivery.

a. Command attention to the text by a pause and a glance at the congregation. Announce the text but once and with great distinctness (with occasional exception of repetition). The manner of announcement, whether "In — it is written," "The text is written," etc., or words of text and then the place where found, or simply thus: "The fourteenth chapter of the Gospel according to St. John and the first verse"—is unimportant. The use of the simplest way seems to the author to be the best, for the sake of avoiding the multiplication of announcements or rubrical statements.

b. Command attention to the beginning of the discourse by a pause and a look at the congregation. Never rush from text to sermon. Here, as at other

points, secure the attention and sympathy of the people by the use of the eye. The same after the invocation, "In the name," etc., if that is used.

c. Command attention and reverence at the end of the sermon by a pause before the ascription, or the next movement or announcement in the service. Never mutter or hurry the ascription,—a common fault;—it should be said reverently, or not at all.

d. When using manuscript, which should be written in a large and perfectly plain hand,—large especially, in order that the eye can quickly find a place in it,—learn to keep the eyes off the page *most of the time*. This is done by a quick glance at phrases—which are made familiar by fresh and sufficient preparation—and, for the instant, *committing them to memory*. This is the secret of a free, oratoric delivery from manuscript.

e. When extemporizing, due preparation of the thought being assumed (Daniel Webster once said, "Remember, young man, that you cannot extemporize *preparation*"), if necessary to think out words or their arrangement, do that thinking in the normal pauses of the speech and not in the midst of sentences, so as not to betray, by hesitation, the process of composition. This rule, though an important one, may have exceptions for a purpose, as,

sometimes, the frank hesitation in thinking, and the result in a well-chosen word or phrase, are more than pardonable, even especially telling. But habitual indulgence in hesitation is one of the worst blemishes, especially when accompanied, as it generally is, by spasmodic "ur's" and indistinct enunciation. (Load the cannon well, before pulling the lanyard.)

The following are good rules: (1) Speak from manuscript as if extemporizing; (2) Extemporize as if furnished with manuscript;—the first, to secure freedom and naturalness; the second, to secure fullness and precision.

f. In platform speaking, or preaching from the chancel without pulpit or lectern as a shield, greater freedom of gesture is permissible, but should be carefully guarded. Moving about is unseemly; the hands should not be clasped behind the back (a most common resort), nor should they grasp the stole, nor, if without vestments, hang on pocket or watch-chain. Such actions in a speaker give the impression that he needs help, or wants to lean on something; whereas, the proper impression to be made by the position and action of the speaker is that the audience can accept him, for the time, as their master, or, at least, an independent thinker. Every minister should have learned, before he begins his life-work,

to control himself in the first position of the orator, *i. e.*, with hands at the sides, and to depart from that position only with gesture or some graceful and natural movement, such as referring to a memorandum. It would seem unnecessary to mention and deprecate the fault of extravagant action, such as pounding or stamping, did it not appear now and then with otherwise good speakers, and if impulsive men were not liable to fall into it. One illustration will suffice: A person who had heard a strong address from a prominent clergyman, who repeatedly emphasized his remarks by a powerful slap on his leg (!), thus reported his impressions: "I cannot recall a word of the address; but I still hear that resounding slap!"

CHAPTER III

IS IT BETTER TO USE A MANUSCRIPT OR NOT ?

103. This has been a much debated question, which ought to be answered, at least in a way to definitely guide the individual preacher. It is fair to say that much study and experience have brought out the following considerations, leading to a definite conclusion for the majority.

“Reading maketh a full man, conference¹ a ready man, and writing an exact man ; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning to seem to know that he doth not.”—Lord Bacon’s Essay on Studies.

Through the ages, great orations on special occasions, full preparation for which was feasible, have generally been written and re-written and then delivered *memoriter*. But there have always been

¹ Which may be taken to include speaking without notes.

exceptions. Cicero's orations against Catiline were probably, in part at least, extemporaneous. Hence the *fire* in the style. (There were shorthand reporters in those days.) Webster, after lifelong *general* preparation, delivered his great speech on the "American Union" *ex tempore*, as appears in comparison of the *verbatim* report with the now published form. So has it been with the great sermons. This is the history of occasional oratory. For such unusual efforts, reading from manuscript has always been avoided, if possible.

For regular and continued speaking, in which some comprehensive subject is treated continuously or successively in parts, by professional lecturers, lawyers, etc., notes or briefs are generally used, without elaboration, beforehand, of the diction.

The greatest preachers of modern times, with few exceptions, have been great extemporizers, but never without full preparation. Some of these, and some of lower order, have preached *memoriter* with considerable success. But experience has shown that either the speaking from memory was possible because of extraordinary natural power of remembering, or has been based upon an equal talent for extemporaneous expression, as in the case of the late R. S. Storrs, D.D., a preacher re-

markable for both of those qualifications. The union of the two gives confidence because, if lapse of memory occurs, the gap may be extemporaneously supplied. Experience has also shown that the tax on the mind in *memoriter* preaching is a burden for which its possible advantage over reading is hardly a sufficient compensation. The vitality expended in extemporaneous speaking is also far more than the reading costs.

Every minister should write sermons, whether he afterward reads them or not, for the sake of the necessary study, for fulness and exactness of statement of his own knowledge, for experience in collecting, arranging, and expressing his personal view of all the great topics of Christian doctrine, and for the sake of acquiring and polishing his own literary style. This is the work of years, should not cease before full maturity, and should be resumed, on occasions, to the end of his career. *After* such thorough experience, say of five or ten years, at least, the ordinary man may be qualified to preach as well without notes as with them, because he has a general preparation for all ordinary topics, in his constant possession.

But, meanwhile, as a collateral training, he can be gaining experience in *ex tempore* speaking by using

that method, secondarily and subordinately, in short addresses at a second Sunday service, in week-day services, in the Sunday-school, etc. This will be thoroughly good practice all the time, for freedom of expression and for accepting the inspiration of the occasion, while the more careful presentation of the Gospel in written sermons is constantly enriching and clearing his extemporaneous utterances. He will also find, from time to time, the power of extemporaneous writing, *i. e.*, not careless work, but writing with a feeling as if the people were before him (certainly possible to a man of imagination) and so adapting the style for speaking, something lacking in men who never extemporize.

In other words, by this double practice, he will be enabled to carry the extemporaneous spirit into his writing, and the spirit of accurate composition into his extemporizing.

There is no doubt whatever, that for the ordinary parochial preaching, *after* such experience as has been described, extemporizing is a most effective method, because of the opportunity for an uninterrupted magnetic or oratoric communication between preacher and people. The question of no notes at all or how many notes is entirely unimportant, so long as their presence is not seen or felt by the congrega-

tion. Let every man choose the details of his own method, but to quote a great authority,¹ "Do no violence to your own nature; if your power is greater with the pen and reading, use it so; if greater without reading, use it so."

Finally, to meet all the considerations, let every candidate for the ministry *master the art of* ORATORIC READING, which has been sufficiently set forth in the foregoing pages. After all that can be said in favor of reading or not reading, this is, for the average man, the safest method, the one most economical of strength in preparation and delivery, and the most effective for the early years of his ministry, in the principal Sunday service. To those who have had many years of experience, no advice is offered here.

¹ Dr. Storrs.

CHAPTER IV

THE COURSE OF PREPARATION FOR THE DELIVERY OF SERMONS

104. This should include:

1. Readings from sermons of the best modern preachers, before the class, and privately to the instructor for minute personal criticism; with reference to the principles of elocution and expression, full oratoric use of the voice, and practice in gesture.

Only the best sermons should be used, because of the incidental advantage of familiarity with them, and because of the greater stimulus which they afford to the ideal of a sermon and its proper delivery.

2. Extemporizing on familiar and general themes, before the class, and privately to the instructor for practice and criticism.

3. Oratoric reading of original sermons, first before the instructor and secondly before the class in chapel or church, with due formality.

4. *Ex tempore* delivery of carefully prepared original sermons, first before the instructor, secondly before the class.

In the criticism of these exercises, constant reference should be made to the principles of elocution and expression, with applications and corresponding corrections.

105. Extracts from sermons for practice are not given here, because the best sermons are always accessible to students, and it seems better to read them in the integrity of their connection, than otherwise.

To conclude this subject the following extract is added as a fine example of simple, rhythmic, oratoric style, and an excellent statement of the function of preaching, suggestive of an effective delivery:

“Preach what you know of man’s needs and God’s grace, of brotherhood, of righteousness, of sonship in the kingdom of God, and leave your questionings and doubts, your processes and debatings, for your hours of study and the companionship of your books. Let your preaching be the strong, affirmative, positive message of your Master, who met the needs of His age and of all ages, with a declaration of the simple and eternal verities of the life of faith and sonship. . . . If you carry the processes

CHAPTER IV

THE COURSE OF PREPARATION FOR THE DELIVERY OF SERMONS

104. This should include :

1. Readings from sermons of the best modern preachers, before the class, and privately to the instructor for minute personal criticism ; with reference to the principles of elocution and expression, full oratoric use of the voice, and practice in gesture.

Only the best sermons should be used, because of the incidental advantage of familiarity with them, and because of the greater stimulus which they afford to the ideal of a sermon and its proper delivery.

2. Extemporizing on familiar and general themes, before the class, and privately to the instructor for practice and criticism.

3. Oratoric reading of original sermons, first before the instructor and secondly before the class in chapel or church, with due formality.

4. *Ex tempore* delivery of carefully prepared original sermons, first before the instructor, secondly before the class.

In the criticism of these exercises, constant reference should be made to the principles of elocution and expression, with applications and corresponding corrections.

105. Extracts from sermons for practice are not given here, because the best sermons are always accessible to students, and it seems better to read them in the integrity of their connection, than otherwise.

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of your study, however interesting in themselves, into your pulpits, you will fail to reach men. You are not to be Christian essayists; you are to help men and women smitten with very ancient and homely sins, pressed upon by very common temptations, and suffering the sorrows that are as old as humanity, yet as fresh as every new wrench that tears human companionship asunder and wrecks hopes dear to men and women. Do not go before your congregation without some message for those on life's common, dusty road. Have something which may make the man or woman burdened with common toils and humble worries, and the universal griefs, look up and feel that God is over all and in all, and that He has spoken to them through your word." ¹

Such maxims as the above will be true and safe for the guidance of the preacher, to the end of time. But, between all the spiritual and intellectual power of the minister and the good he wishes to do, stand the vocal expression and the oratoric action to make or to mar the results of his efforts as a pulpit orator. Christian thought and doctrine demand a correspondingly clear and vigorous expression. The

¹ Professor Williston Walker to the graduating class at Yale Theological Seminary, 1904.

antagonisms of the world must be met by manly, skilful utterance of the everlasting strength and beauty of holiness. Without oratory, the message of Christ to a sinful, tempted, and suffering humanity is only recited, not driven home in the minds and hearts of men. Without gracious and cultivated expression, much of the desired effect of a well-meant sympathy is lost. Without an enthusiasm voiced with fervor, the inspiring influence of the Gospel is dulled or contradicted.

May all men who are preparing for the sacred ministry, whether especially gifted or only moderately endowed, feel that nothing is more vital to their profession than such training of natural powers as will give to the messages that fall from their lips the power of eloquence.



APPENDIX

I

THE PRONUNCIATION OF SCRIPTURE PROPER NAMES

THE list below is intended to present only a few typical names, especially those which occur frequently and are liable to be mispronounced.

For a complete list, the student is referred to the Supplement to the Standard Dictionary, or to the new International Webster.

The indications of authorities are generally omitted from this partial list, and are given only where two or more opinions balance. C. stands for the Century Dictionary, S. for the Standard, Ch. for Cheyne. The secondary accent, ", is inserted in a few words.

The following rules may be helpful:

1. Those names which are commonly used in English, as Samuel, Isaac, etc., are to be pronounced according to popular usage, in order to avoid the appearance of pedantry.

2. The *vowels* are generally pronounced as in similar English syllables; but in names not Anglicized, a is ah, u is oo, e ending a syllable is ā.

3. The *consonants* are generally pronounced as in English. But note,—that *ch* is always *k*, except in *Rachel*; *c* before *e*, *i*, and *y* is *s*, *c* before *a* and *o* is *k*, but *c* in Hebrew words is always *k*. Initial *g* is hard, except in *Genesis* and *Gentile*. *J* *may* be pronounced as *y* in *Jah*, *Kirjath-jearim*, etc., but not in Anglicized names, or in *Jehovah* and *Jesus*.

4. Accents vary between the penult and the antepenult. In Old Testament names, as a general rule (subject to many exceptions, but convenient in case of doubt), *accent the antepenult*, as *Hab'-ak-kuk*, *Am'-raphel*, *El'-la-sar*, *Rab'-sha-keh*.

Names ending in *iah* are always accented on the *i*, *unless iah* is preceded by a vowel, in which case the accent is on the penult, and *iah* is pronounced *yah* or *yŭ*, as *I-sā'-iah*, *Ma-as-se'-iah*, etc. Names ending in *iab* are accented on the *i*. Names ending in *iel*, *eel*, or *melech* are generally accented on the antepenult.

5. In case of Old Testament names occurring in the New Testament, give the familiar Old Testament forms, adopted in the Revised Version, and in the Marginal Readings Bible. Thus, *St. Luke* 4: 26, 27, *Elias* should be *Elijah*; *Eliseus*, *Elisha*; *Acts* 13: 21, *Cis* should be *Kish*; *Rom.* 9: 25, *Osee* should be *Hosea*.

II

PARTIAL LIST OF SCRIPTURE PROPER NAMES

Aa'-ron, *air*, *C*, *ār*, *S*.

Ab'-a-na, or *Ab-a'-na*, *Ch*.

Ab'-a-rim, or A-ba'-rim, Ch.
 Ab'-de-el.
 Ab'-di-el.
 A-bed'-ne-go.
 A-bi'-a-thar.
 A-bi'-el, or A'-bi-el, Ch.
 Ab-i-le'-ne.
 A-bish'-a-i, or A-bi'-shai, Ch.
 A-bish'-a-lom, or -a'-lom, Ch.
 A-bish'-u-a, or -shu'-a, Ch.
 A-cel'-da-ma-, c=s; or c=k, Ch.
 A-chai'-a, a'-yah or ī-a.
 A-cha'-i-cus.
 A-chit'-o-phel (ch=k).
 Ad'-be-el.
 Ad-o-na'-i.
 A-do"-ni-be'-zek.
 Ad"-o-ra'-im.
 A'-dri-a.
 Æ-ne'-as.
 Ag'-a-bus.
 A-has"-u-e'-rus.
 A-him'-a-az.
 A-hith'-o-phel.
 A'-i (ā-ī).
 Am-hip'-o-lis.
 An'-a-kim.
 An-dro-ni'-cus.
 An-ti'-o-chus.
 An'-ti-pas.
 An-tip'-a-ter.
 An-tip'-a-tris.

Aq'-ui-la.
Ar-che-la'-us.
Ar''-e-op'-a-gite (jite).
Ar''-i-ma-the'-a.
Ar-is-tarch'-us.
Ar-is-to-bu'-lus.
A-ro'-er.
Ar'-te-mas.
Ās'-a-hel.
Ās'-e-nath.
Ash'-ta-roth.
As-mo-de'-us.
As-nap'-per.
As-ty'-a-ges.
A-syn'-cri-tus.
At-ta-li'-a.
A-zo'-tus.

Bal'-a-dan.
Bar-ti-me'-us.
Be-el'-ze-bub.
Be-er'-she-ba.
Be'-he-moth, or -he'-moth.
Be'-li-al.
Be-re'-a (in Acts).
Be'-re-a (in Apocrypha).
Ber-ni'-ce, ī.
Beth-ab'-a-ra.
Beth'-pha-ge (g soft).
Beth-sa'-i-da.
Bi-thyn'-i-a.

NOTE.—c before e, i, y = s, except in Hebrew words.

c before a, o = k.

ch = k.

Cæs'-a-re-a (Sess).

Cai'-a-phas. (ai = ī).

Ca'-naan (nun).

Can'-da-ce.

Cap-pa-do'-ci-a (shi-a).

Ce'-dron, c = k.

Cen'-chre-a, c = s or k.

Ce'-phas.

Chal-de'-a.

Ched-or-la'-o-mer (or a-o'-mer).

Che'-rith (k).

Chi'-os (k).

Chit'-tim (k).

Chüb (k).

Chŭn (k).

Ci-li'-ci-a (shi-a).

Cle'-o-pas, or phas.

Cni'-dus (nai or kni, Ch.).

Co-los'-se.

Cy-re'-ne.

Cy-re'-ni-us.

Dan'-iel (yel or i-el).

Deb'-o-rah.

Di-an'-a.

Ed'-re-i.

El''-El''-o-he-Is'-ra-el.

El'-i-hu, or E-li'-hu.

El'-i-phaz.
El-ish'-u-a.
El'-ka-nah.
E-lo'-i.
Em-ma'-us.
E-paph"-ro-di'-tus.
E-pen'-e-tus.
E'-phah.
Eph'-pha-tha.
Eph'-od.
E'-phron.
Ep-i-cu-re'-ans.
Es'-ther (ester).
Eu'-nice, or Eu-nī'-ce (W).
Eu'-pa-tor, or er.
Eu-roc'-ly-don.
E"-vil-me-ro'-dach.

For-tu-na'-tus.

Gad-a-renes'.
Ga'-ius, ā.
Gen-nes'-a-ret.
Ger'-i-zim.
Gol'-goth-a.

Hag'-ga-i.
Ha-nan'-e-el.
Ho-se'-a.
Hy-me-næ'-us, and e'-us.

Ich'-a-bod.
I-du-mæ'-a, and e'-a.

I-sa'-iah, ā.

Ish'-bo-sheth, Ch.

Is'-ra-el (Iz).

It-u-ræ'-a, and e'-a.

Jah. J may be = y.

Ja'-ir.

Ja-i'-rus.

Jeb'-u-site.

Jez'-re-el.

Kib''-roth-hat-ta'-a-vah.

La-od''-i-ce'-a.

La-se'-a.

Lem'-u-el.

Lib'-er-tines.

Mag'-da-lene, or Mag''-da-le'-ne.

Mat'-thew (Math'-ew).

Mat-thi'-as (Mathi'-as).

Me-phib'-o-sheth.

Mi-le'-tus.

Mit-y-le'-ne.

Na'-a-man.

Na'-in.

Na'-o-mi.

Ne-mu'-el.

Ni-ca'-nor.

Nic''-o-la'-i-tans, or -tānes.

O-mĕg'-a.

O-ne-siph'-o-rus.

O-ri'-on.

Pal-es-ti' na, ī.

Pal'-es-tine, ī.

Pā'-phos.

Par'-me-nas.

Pen'-i-el.

Pen'-u-el.

Per'-ga-mos.

Pha'-raoh, rō (or a-oh).

Phe-ni'-ce, but in Acts 27: 12, Phe'-nice (really Phoenix).

Phī-le'-mon.

Phī-le'-tus.

Phil-ip'-pi.

Phil-is'-tine, tin.

Pi'-late (lūt, not lāte).

Plē'-ia-des.

Proch'-o-rus.

Rab'-bi (bai).

Rab-bo'-ni (ai).

Ram'-e-ses.

Sa-bach'-tha-ni.

Sab'-a-oth.

Sa-lo'-me.

Sapph-i'-ra.

Sa-rep'-ta.

Sa'-tan.

Se'-ir.

Se-leu'-cia (shia).

Sen-nach'-er-ib, or -cher'-ib (Ch.).

Shad'-da-i.

Shad'-rach (Ch.).

Shar'-on, or Shā'-ron (Ch.).

Shē'-chem, or Shě'-chem.

Si-lo'-am.

Sí'-nai, Sī-nī.

Sí'-nim.

Si'-on (s = z, by usage).

Sis'-e-ra.

Steph'-a-nas.

Tē'-kel.

Thad-de'-us, or -æ'-us.

Thes"-sa-lo-ní'-ca.

Tra"-cho-ní'-tis.

Trōph'-i-mus.

Tych'-i-cus.

Ūz.

Zac-chæ'-us.

Zar'-e-phath.

Ze-rah'-iah (ra-yah).

Ze-ru'-iah (ya).

III

WORDS OFTEN MISPRONOUNCED

[Many of these represent classes of words.]

Address', not ad'dress.

Al'ternate, verb.

Alter'nate, noun and adjective.

Alter'nately, adverb.

Au-thority, not *er*-thority.

Begö'tten, not begüt'ten.

Běst'ial, bestiality, ě as in yet.

Blessed, one syllable if part of verb, two syllables if used as adjective, *e. g.*, "God bles-sed forever," "In thee shall all nations be blessed."

Cher'ŭbim, ŭ as in us, not as in use.

Chrys'ostom, not Chrysos'tom.

Com'bated, not combat'ed.

Com'bative, not combat'ive.

Com'parable, not compar'able.

Des'picable, not desp'ic'able.

Devil, dev'l, not dev-ill nor dev-ull.

Direct, etc., i as in pin, not die-rect.

Discourse' (noun), not dis'course.

Due, endue, etc., not as doo, but as dew.

Either, etc., not i-ther, but ēē-ther.

Endure, etc., ure as your, not as oor.

Erred, err like ir in bird, not er-red.

Ĕspec'ial, not ēspecial.

Even, ev'n, not ev-en.

Evil, ev'l, not e-vill or e-vull.

For'midable, not formid'able.

Gäpe and gäped, not gāpe.

Gospel, not gos-spell, but light el.

Governor, or not as in for, but as in honor.

Heaven, heav'n, not heav-en. So with many words ending in en: but op'-en with very light-en.

Hos'pitable, not hospit'able.

Implá'cable, not im-plack'-able.

Inquir'y, not in'quiry.

In'teresting, not interest'ing.

Is'-olate, not i-solate.

Jerusalēm, not Jerusa*lum*.

Lam'entable, not lament'able.

Lūgūbrious, not loo-goo-.

New, not as noo, but as you.

Often, of'n not of-ten.

Or"-gan-i-za'-tion, not i-zation, but i-zation.

Pageant, not pā-geant, but padj'-unt.

Peradventure, per like ir in bird.

Pre-ce'-dence, not as the word prec'-edents.

Pröcess, not pröcess.

Salvation, not shōn, but shun, lightly, no accent on sal.

Saviour, not "yure," but yŭ, as in Savior.

Sinew, not as oo, but as yew.

Stāves, not stāves (plural of staff). Stāves is archaic, or plural of a word of different meaning.

Subtile is sub'-tile, or better sut'l (Cent. Dict.).

Subtilly is sub-til-ly, or better sut'l-y (Cent. Dict.).

Towards, not to-wards, but in one syllable like forth.

Tremendous, dus, not jous.

Ve'hemently, not vehe'mently.

Whereof, f as v in C. E. I. W,² as f in W.¹ Wr.—Better as ov.

(The above are the principal errors heard in the seminaries.)

Ephesians 2: 11		§ 59, 5
Epistles, generally		96, 2
Exodus 3: 4: 19: 32:		96, 1
“ 12: 36		59, 3
“ 15: .		96, 5
Ezekiel 14: .		96, 2
“ 18: 19-32		96, 3
“ 34: 3-6	 Appendix VI, Note III,	1
“ 37: .		96, 1
Ezra 9: 6-15		96, 7
Genesis 1: 2: 3: 7: 8: 15: 22:		96, 1
“ 1: 3		59, 3
“ 1: 1-13		65
“ 18: .		96, 7
“ 18: 1-15; 24: 42: 44:		96, 1
“ 40: 23		95, 1
“ 44: .	 31, 3, 32, 4,	96, 5
Gospels, The,		96, 1
Hebrews, Epistle to the		96, 2
Hebrews 10: 2		59, 5
“ 11: .		96, 1
Isaiah 1: .		96, 4
“ 5: 20-30		96, 3
“ 9: 8 to 10: 4		96, 3
“ 24: 2 .		55
“ 25: 2 .		55
“ 28: 30: 31: 40: .		96, 3
“ 35: .		96, 5
“ 37: .		96, 1
“ 43: 14-28		96, 4
“ 44: 9-20	 50, 2,	96, 3
“ 44: 9 and 15-20		56
“ 52: 13 to 53: 12		96, 4
“ 52: 55: 1-5; 60: 61: .		96, 4

St. Luke 4: 26-27	.	.	.	.	.	Appendix I, 5
" 15: 21	.	.	.	.	.	§ 31, 5
" 15: 11-32	.	.	.	.	.	65, 6; 96, 6
" 21:	.	.	.	.	.	96, 2
" 21: 25-26	.	.	.	.	.	Appendix VI, Note III, 1
" 23: 32	.	.	.	.	.	59, 5
" 23: 39-43	.	.	.	.	.	96, 5
Malachi	.	.	.	.	.	96, 3
St. Mark 4: 36	.	.	.	.	.	59, 5
" 8: 22-26	.	.	.	.	.	38
" 16: 3, 4	.	.	.	.	.	59, 3
St. Matthew 5: 1	.	.	.	.	.	96, 1
" 5: 3-12, Beatitudes	.	.	.	.	.	65, 6; 96, 2
" 5: 2, 3	.	.	.	.	.	52, 8
" 6: 24-34	.	.	.	.	.	96, 3
" 18: 3-20	.	.	.	.	.	96, 3
" 19: 1, 2	.	.	.	.	.	95, 1
" 23: 24:	.	.	.	.	.	96, 3
" 23: 13-16	.	.	.	.	.	95, 2
" 23: 37-39	.	.	.	.	.	95, 2
" 25: 23, 26, 27	.	.	.	.	.	65, 6
" 25: 30	.	.	.	.	.	59, 5
Micah 4	.	.	.	.	.	96, 4
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" 22: 23: 24: 15-24	.	.	.	.	.	96, 5
" 24: 3, 4	.	.	.	.	.	52, 8
1 Peter 2:	.	.	.	.	.	96, 2
Prophets, The	.	.	.	.	.	96, 3
Proverbs, Book of	.	.	.	.	.	96, 2
Psalms, The	.	.	.	.	.	96, 5
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" 130	.	.	.	.	.	65
" 130	.	.	.	.	.	Ex. 3, 53

Resurrection Story, The	.	.	.	.	.	§ 96, 1
Revelation 1: 7: 14: 15: 22:	.	.	.	.	.	96, 1
“ 7: 9-17	.	.	.	.	.	31, 5
“ 7: 9-12	.	.	.	.	Ex. 3,	53
“ 18: 24	.	.	.	.	.	52, 6
“ 22: 3, 4	.	.	.	.	.	52, 6
Romans 8: 27	.	.	.	.	Appendix VI, Note III,	1
“ 9: 25	.	.	.	.	Appendix I,	5
“ 14: 13	.	.	.	.	Appendix VI, Note III,	1
Ruth, Book of	.	.	.	.	.	96, 1
1 Samuel 2	.	.	.	.	.	96, 5
“ 3	.	.	.	.	.	96, 1
“ 17: 32-51	.	.	.	.	.	96, 5
2 Samuel 1:	.	.	.	.	.	93
“ 1: 19-27	.	.	.	.	.	96, 5
“ 12: 4	.	.	.	.	.	59, 5
“ 12: 7-12	.	.	.	.	.	96, 3
“ 18:	.	.	.	.	.	96, 5
Song of Solomon	.	.	.	.	.	96, 5
1 Thessalonians 4:	.	.	.	.	.	94
1 Timothy 6: 2	.	.	.	.	.	59, 5
Wisdom of Solomon 3: 1-10	.	.	.	.	.	96, 2
Zephaniah 3:	.	.	.	.	.	96, 4

V

THE CARE OF THE VOICE

1. Preserve good health in digestion, circulation, nerve, and muscle.
2. Secure abundant rest by regular sleep and recreation, especially just before vocal effort.
3. Keep the feet warm and dry and the neck cool.

Thick socks and cork-soled shoes are valuable preventives of colds and sore throat.

4. Eat sparingly before vocal exertion. The diaphragm must be free, and the circulation, etc., must be concentrated upon the vocal organs.

5. Depend upon deep, muscular breathing to clear and strengthen the voice, instead of stimulants, coffee, etc. Use throat lozenges and the like sparingly, and only when the throat is inflamed or coated with mucus.

6. During vocal exertion, rest the organs by frequent and thorough relaxation: refresh and strengthen them by deep breathing, as opportunity occurs.

7. When suffering from a cold, *place* the voice more forward than usual so as to save irritation of the pharynx. Use light, thin tones, if cold is severe, to ease the vocal cords. Use simple remedies at home, such as wrapping the throat with dry woollen, or packing it with hot or cold *wet* cloths, at night. If these are not efficacious, and throat trouble persists, go to a physician. Spraying the throat and bronchial tubes from a powerful condenser, such as throat-specialists use, will often cure a severe hoarseness, and stop a hacking cough.

8. If smoking irritates the throat, abandon the habit. "Inhaling" is instantly and seriously injurious.

9. Avoid the use of any mechanical means, tubes to blow into, etc., for strengthening the voice. They may do injury, and the muscular system is all-sufficient for this purpose, if fully and naturally developed.

10. Do all public speaking and reading with energy and earnestness. Indolent action and a dull spirit misplace the tone and make it lifeless and wearing to speaker and hearer.

11. Guard against vociferous singing, and the forcing of notes too high or too low for the natural compass, as one would guard against a knife thrust at his throat. Injudicious chapel singing is the greatest hindrance to the preservation and development of pure tone, in our seminaries. But refined, moderate, and, especially, cultivated singing is a constant help to the speaking voice.

12. For continued development of the voice, practise, daily:

1. Muscular exercises, § 24.
2. Breathing exercises, 6 and 7, § 25.
3. Tone-production exercises, § 28.
4. Resonance exercises, § 29.
5. Placing exercises, § 30.
6. Tone-color exercises, § 31.

VI

NOTE I.—HENRY WARD BEECHER'S ELOCUTION-ARY TRAINING

“Mr. Beecher had remarkable elocutionary gifts. He gave me once an account of the methods which he pursued in his boyhood, when under a skilled elocutionist (John Lovell). He spent sometimes an hour at a time simply practising the use of the vowel *o*, with its varied intonations, or took a posture at a chalkmark on the floor and went through varied gestures, exercising each movement of the arm under his instructor's direction, as he was told how far the arm should come forward, where it should start from, how far go back, and under what circumstances these movements should be made. Whatever

stiffness and artificiality such drill might have at first produced had entirely disappeared by the time Mr. Beecher came to Brooklyn; for the effects of this drill made ease, flexibility, and variety of voice and movement a second nature to him. His voice, his arms, his whole body, and in some sense pre-eminently his face, were the quick and potent servants of his alert mind.”
 —*Life of Henry Ward Beecher*, by Dr. Lyman Abbott.

NOTE II.

“Archilochum proprio rabies armavit iambo.
 Hunc socci cepere pedem, grandesque cothurni,
 Alternis aptum sermonibus, et populares
 Vincentem strepitus, et natum rebus agendis.”
 Horace, *Ars Poetica*, 79–82.

“Archilochus found for his fury’s heat
 A vent in the Iambus’ rapid beat;
 The sock and stately buskin took to it,
 As for the play of dialogue most fit,
 A measure framed for action’s rapid rush,
 And the loud uproar of a crowd to hush.”
 Sir Theodore Martin’s translation.

NOTE III.

1. Good judgment, thorough analysis of the meaning, and a correct ear are necessary in order to make proper phrasing by the rhythmic pauses, or sometimes, by their equivalent, the rhythmic emphasis. For instance, it is generally incorrect to make pauses of uniform length after successive verses in reading a chapter of the Bible.

The verses, especially in the New Testament, may make arbitrary interruptions in what should be read as a continued paragraph. For illustration, take Ezekiel 34: 3-6, which should be read as one paragraph, with less pause between those verses than between the 2d and 3d or between the 6th and 7th. Luke 21: 25-26 should be read as one verse. Ephesians 1: 15-23 should be read as one paragraph with no *verse* pauses.

2. On the other hand, many pauses are needed, to give sense and rhythm, where the punctuation does not indicate them. *E. g.*, Romans 14: 13 . . . "that no man put a stumbling-block or an occasion to fall | in his brother's way." Without a phrasing at "fall," the expression is ambiguous. So, also, Romans 8: 27 should be phrased thus: "And he that searcheth the hearts | knoweth what is the mind of the Spirit, | because he maketh intercession for the saints | according to the will of God."

For illustration from secular writing, we may take: "The secret which the murderer possesses | soon comes to possess him." "He thinks the whole *world* | sees it in his face, reads it in his eyes," etc. "The fatal *secret* | struggles with still greater violence | to burst forth."—From *The Murderer's Conscience*, Webster, page 58.









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